

The Author & His Collaborators



SIXTH EDITION

Master School
of
Modern Piano Playing & Virtuosity
by
Alberto Jonás

A universal method—technical, esthetic and artistic—for the development of pianistic virtuosity.

With original exercises specially written for this work

by

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Explanatory Annotations

by

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ALBERTO JONÁS

MASTER SCHOOL OF MODERN PIANO PLAYING AND VIRTUOSITY

Book I

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PREFACE

In the Master School of Modern Piano Playing and Virtuosity I have tried to embody the experience and achievement which two hundred years of piano playing have developed.

My aim has been to produce a work of *practical* value, free from all that is unessential and cumbersome; yet it has reached considerable proportions. The student may, therefore, be inclined to ask: "Must I make my way through the seemingly endless forest of exercises contained in this work?" Let him feel reassured. He is not obliged to practise each and every exercise.

The work—it begins with what is usually designated as the Medium Grade—is in reality a compilation of methods: methods of thirds, of sixths, of scales, arpeggios, octaves, trills, etc. It is an exposition as *concise* as is consistent with a completeness not achieved as yet in other pedagogical works, of all the many technical and esthetic features which, together, make for real pianistic virtuosity, for truly masterful piano playing in this twentieth century.

Again, it is not a work made up of exercises only. A glance at the index shows that many chapters are devoted to artistic issues which have nothing in common with finger-work proper; yet without which all piano playing would be as arid and barren of artistic results as is the desert. Some of the subjects developed in these chapters have never yet been considered, discussed, or worked out in any pedagogical treatise extant. For that matter, many absolutely novel technical features, hitherto unpublished, will be found in the chapters on technic proper.

In the third place: the book contains an exceptionally large number of examples culled from the entire literature of classic and modern music written for the piano. Nor have these examples of technical difficulty, of dynamic or agogic interest, of special pedal effects, etc., merely been quoted; for I know that the average student is not inclined to practise passages of compositions not included in his repertory. In practically every case the examples quoted have been annotated, commented, and supplied with information regarding their execution. Thus a strong inducement is offered the student to practise passages which will mean for him pieces mastered in advance.

And finally, as to the exercises themselves. The nature, scope, aim and effect of "technical exercises" should be clearly understood. I believe that few pianists really understand them.

One thing is self-evident: a technical exercise is merely a means for giving fingers, hands, wrists and arms the flexibility, independence, strength, speed and endurance the pianist needs to accomplish his task. Yet few pianists are able to declare on the basis of any positive knowledge, where and when the usefulness of some particular exercise is apt to cease; how long one or another exercise should be practised, or, if dropped, when, if ever, it should be taken up again.

Technical exercises are generally considered as falling into one of two categories: those of the so-called "daily exercise" character and those meant to be practised on occasion. Let us study this subject closely.

What is a "daily exercise"? One that should be practised faithfully every day? If so, we have the nightmare of Czerny's "Forty Daily Exercises," each of which, according to their composer, must be played 20, 30 or 40 times in succession. Or we have Tausig's "Daily Studies"—there are only 107 of them!—each to be carried through all the keys. Or Hanon's "Sixty Exercises," all of them, according to the instructions given, to be played every day. And, aside from these, there are the collections of exercises by Herz, Pischna, Plaidy, Le Couppey, Rosenthal-Schytte; there is the immense library of Czerny's other exercises; the twelve books of original exercises by Liszt; the elaborate exercise compilations of Germer, Döring, Zwintscher, Philipp, Joseffy, Arnould-Kreuer, etc., etc.

Discouraging? No, merely impossible; and, let it be added, wholly unnecessary.

There are no "daily exercises." No one has really practised certain exercises, even scales, without ever omitting them in his daily work. Just as a prayer uttered glibly by the lips, but which does not come from the heart, is worthless, so an exercise played as a matter of form, as a self-imposed duty, is without value. Technical exercises, therefore, should be varied. If a certain exercise exerts an especially beneficial effect, by all means practise it, but only *as long as you feel that a benefit is derived*, as long as your mind is *pleasurably intent* on this exercise, for the one and only reason that you *feel* the good it is doing you.

I say once more: there are no "daily exercises." Once a field is conquered, a difficulty overcome, seek other fields. Personal experience will soon teach you that some exercises have ceased to give you any trouble, even when taken at a reasonably fast tempo. Never practise them again.

Should my conclusions be correct, it follows that the pianist should have a large collection of exercises upon which to draw, whenever he wishes to do technical work, and it should be remembered that an

exercise which may bring one player results may be superfluous in the case of another. This explains the scope of the present work.

Yet when are we to recur to certain exercises? The following may be regarded as a good general rule to observe: one should have two, three, four or more sets of exercises, one set for every week, and now and then one should drop technical exercises altogether, except in the sense which I will proceed to explain. Are technical exercises needed at all? Do the great piano virtuosi really practise them every day?

Many a renowned virtuoso, at the height of his fame, when asked what technical exercises he practised has probably answered: "None! I never practise exercises!" Some may even go the length of declaring that they *have never* practised any. Such answers, although given in good faith, are apt to mislead the piano student and to do much harm.

It is true that the great virtuoso who has reached the plenitude of his powers no longer practises stereotype exercises. But he did practise them when he was young, when he was fighting his way to the heights which he finally scaled. And he is mistaken if he thinks that he no longer practises exercises, just as mistaken as when he asserts that he never practised any. Every virtuoso does, for he is inventing exercises every day, which bear directly on some difficult passages of the piece which he is practising. "Why not begin in the same way, then?" asks the neophyte. Because he would lose the benefit of the technical means which the great virtuoso at one time employed, until the day dawned when they ceased to benefit him.

When should exercises which bear directly on difficult passages of a piece which is being practised be taken up?

At once, as soon as the current forms of piano technic have been mastered. This is the secret so jealously guarded by the virtuoso who says that he never practised or practises technical exercises. It is a secret which I reveal in this work. I give a large number of "Preparatory Exercises," together with the passages which inspired them—difficult passages from the works of Beethoven, Chopin, Liszt, etc.—and I make clear that they are only to be regarded as *models for similar exercises which the student is to invent for himself*.

A word as to the original exercises which I offer in this book. They have been selected, with infinite care, from among hundreds of others. I am confident that each one has a marked individual value. I am equally confident that all have a decided, peculiarly direct and beneficial effect on the playing of the aspiring pianist. But I have relied not only on what I myself could offer. With the kind permission of various publishers I have reproduced, in every branch of technic, in every one of the compiled "Methods" to which I have already alluded, what is, in my estimation, the best that the most successful authors of other pedagogical treatises have given us. This has enhanced the practical value of my work to a very considerable extent.

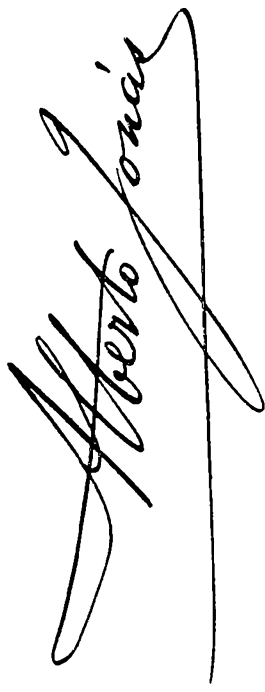
Yet what makes the Master School of Modern Piano Playing and Virtuosity distinctive, and *without precedent in the history of music*, is the fact that practically all the great pianists of our day have collaborated with me, by contributing invaluable technical material.

Ferruccio Busoni, Emil von Sauer, Moriz Rosenthal, Leopold Godowsky, Ernst von Dohnányi, Josef Lhevinne, Ossip Gabrilowitsch, Arthur Friedheim, Rudolph Ganz, Sigismond Stojowski, Alfred Cortot, Wilhelm Bachaus, Fannie Bloomfield-Zeiser, Katherine Goodson, Ignaz Friedman, I. Philipp—all have carefully examined this work, and then contributed original exercises, written expressly for it.

When Moscheles and Fétis published their "Méthode des Méthodes," now thoroughly antiquated, they could point proudly to Chopin and Liszt as collaborators—the one supplying three ravishing Etudes; the other, two of his finest piano pieces, "Waldestrauchen" and "Gnomennreigen." These lovely, difficult tone-poems do not develop piano technic: they require it.

In the Master School of Modern Piano Playing and Virtuosity the great virtuosi I have already mentioned have given *their own technical exercises*—the most direct, efficient help a piano teacher could possibly wish for his pupils.

As to the chapters which deal with the spiritual, esthetic and emotional aspects of piano playing, if they help broaden the young musician's horizon, strengthen his faith in himself, heighten his reverence for the great masters of music, then I have achieved my purpose. And my purpose is to help teacher and student overcome the asperities of the path that, ever ascending, leads not only to mastery and success—these are but the result of wisely directed powers—but also to that deep, unspeakable joy with which Music, if loved, honored and revered, fills the heart of the sincere, fervent artist.



MENTAL ATTITUDE

Dante wrote on the portals of Hades: "All hope abandon, ye who enter." On the threshold of Art should be written: "Bring with ye the undying hope and fervor of your hearts, all ye who enter here." For thus only will Art become the dreamed-of Heaven to you. The deep, unspeakable joy which a great and beautiful creation gives to an artist's soul will then be yours. The drudgery of practice will not exist for you, nor will you be a prey to periodical discouragement, nor to aimless, unimportant, or short-lived effort. Learn and work every day, and do so for the very joy of learning and working. Learn willingly, sincerely, eagerly. See to it, however, that you do not starve your mind and your heart in the effort to acquire fleet, strong fingers and light, powerful wrists.

Consider carefully to whom you will entrust the care of your artistic education so that you may, one day, become a brilliant pianist, an excellent musician, a virtuoso, possessed of a masterful technic, of a beautiful touch and tone, and of all the secrets of his art. Your artistic personality should then have been carefully and firmly developed, enabling you to reach the heart and mind of your hearers, and to possess a sure and healthy taste, views truly broad and artistic.

Or, failing to reach this height of virtuosity, because the special gifts for it may be wanting in you, your mentor should help you to become a capable,

up-to-date teacher, and enable you, through your own playing, your knowledge and the results you obtain in your teaching, to command financial success and insure social consideration for yourself.

Consider the time, means and circumstances necessary to your studies carefully. Arrange your life in such a manner as to derive from it the greatest physical, intellectual and mental good. Nobody else can do your work. Consequently let your habits of living be such that your body will gain in strength and health from day to day and not be weakened by excesses, late hours and other dissipations. See to it that your nerves, upon which you will have to rely when the hour of victory or defeat comes, are quiet, strong and subservient to your will; that your intelligence and mentality are given daily food and are exercised with a view to *help* your work, not to retard or destroy it. Have a clean mind in a clean body and exercise Man's most valuable attribute, his own free will-power.

These will lead you onward and upward, and you will, you must succeed, with Faith, Power and the Graces on your side. And while on the road, while obstacles and difficulties are swept aside, you will enjoy your day's work, whether practising finger exercises or striving to reproduce, with the glow of your enthusiasm and the warmth of your soul's responsiveness, the emotions and the beauty of the master-works in Music.



How to Use the Master School Schedules for Daily Practice

The success of the Master School has exceeded every fond expectation. It is used in the world's foremost Conservatories of Music.

Yet, the large number of letters written to me by teachers who asked for information as to the best mode of using the Master School in their teaching has convinced me that the following suggestions will be welcomed.

As already stated in the Preface of this work, the Master School is a compilation of Methods—Methods of Thirds, Sixths, Scales, Arpeggios, Trills and so on. It has not been my design that any Chapter, for instance "Extensions," should be gone through entirely, before another chapter is started. Indeed, several Chapters not only may, but should be begun simultaneously.

For the benefit of those who may be in doubt as to the best manner of procedure, I submit the following Schedules. It will not be difficult for the teacher, if he keeps the following as a model, to form other lists, possibly just as valuable and effective.

As a general rule it is advisable to devote one-fourth or one-third of the practice time to technical work. In the case of four hours of daily practice, this represents one hour or one hour and twenty minutes. If only two hours can be practiced every day, forty minutes for technical work is sufficient.

One of the main objects of the Master School is to do away with the endless number of Etudes (Bertini, Heller, Haberbier, Duvernoy, Czerny, Cramer, Clementi, etc., etc.) that encumbered the old-fashioned mode of teaching the piano. *Nothing else* than the Exercises and Examples contained in this work, "Bach," and well-chosen pieces are needed to become *quickly and thoroughly*, an accomplished pianist—a brilliant virtuoso.

Viewed in this light the daily work will gain in strength and swiftness by modelling itself on the following general Schedules.

"Next to knowing *how* to practice, it is important to have a clear, methodical, intelligent distribution of your work." (Pianoscript Book, by Alberto Jonás).

The Schedules made on the basis of two and three hours of daily practice, are meant for those who on account of teaching, or other occupations, can spare no more time for their own practice.

Some musicians may object that a schedule, no matter how cleverly conceived, is apt to make their work mechanical; that there should be freedom and fancy

in the manner of distributing the daily work; that on some days one is disposed this way and not *that* way; that sometimes one feels like spending the whole day on one piece, and not on parcelled technical work, which, if persisted in, would become irksome. Let it be said at the outset that the following Schedules are in no way meant as iron-bound rules, to be followed regardless of personal inclination or of the mental or physical state of the pianist. They are offered as models only. And if they are given at all, it is because of the author's conviction that without some kind of systematic distribution of the daily work, with nothing but whim, caprice and sudden impulse to guide one, strong, lasting results will not be obtained.

Before giving these Schedules I deem it worth repeating what has been said in the Chapter on "How to Practise," Book III, pages 261 and 272-273; "Do not rush to the piano in the morning, only to find out, after you have started to practise, that there are many little things that you should have first attended to in order to avoid interruption in your work. Arrange your time in such a manner that nothing will interfere with your piano study."

"How much one should practise daily and how to divide the practice depend entirely on individual aptitude, endurance, powers of concentration and temperament. It is not advisable to indulge in a series of short periods of 15 or 20 minutes each, divided by some other occupation; lack of physical endurance is the result. Neither is it to be recommended to practise 3 or 4 hours in succession, without stopping, for the mind cannot concentrate successfully for so long a period, even if the physical powers do not lag. An hour, or an hour and a half, or two hours at a time, would seem to meet the requirements of the average pianist. The first period, in the morning, should be the longest. Therefore it is not advisable to practise, first one hour, later an hour and a half, and finally two hours. The reversed order is preferable."

"Technical work (scales, arpeggios, etc.) should not be indulged in in the evening, after supper, unless the pianist has no other time. Evening, as well as the latter part of the afternoon, is the best time for reviewing and considering the work accomplished during the day, that is to say, for memorizing, for maturing the conception, interpretation, rendition and style (see those Chapters) of the pieces practised; in short, for more *mental* work, accomplished at the piano or away from it."

SCHEDULE FOR TWO HOURS OF DAILY PRACTICE

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Monday and Thursday

MASTER SCHOOL Minutes

EXTENSIONS (Book I). One or two exercises in the order given. 5

"THUMBS" (Book I). One or two exercises in the order given. 5

FINGER EXERCISES (Book I). One or two exercises in the order given. 5

SCALES (Book II). By practising a different major and minor scale every day (taking them in chromatic order diversifies the task) all the twelve major and twelve minor scales will be practised in two weeks.

Monday: C major and C minor, as on pages 16 and 17.

Thursday: E flat major and E flat minor, as on pages 18 to 21 inclusive. 10

It is taken for granted that the preparatory exercises have already been mastered.

ARPEGGIOS (Book III). Monday: C major and C minor, as on page 17. 5

Thursday: E flat major and E flat minor, and their inversions, as on pages 18 and 19. By taking a different major and minor key every day, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in two weeks.

Then, during two weeks following, practice them only in the manner indicated on page 28, on Monday, and on page 30 on Thursday.

Finally, practise them, in the third cycle of two weeks, as indicated on pages 31 to 34 on Monday, and on pages 36 to 49 on Thursday.

Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).

It is taken for granted that the preparatory exercises for arpeggios have already been mastered.

SINGLE FINGER CHROMATIC SCALES.

On Monday only. (Book II). One or two exercises in the order given. 5

THIRDS

On Thursday only. (Book IV). One or two exercises in the order given, or, scales in thirds. 5

STACCATO WORK, OR OCTAVES, OR CHORDS (Book V). One or two exercises in the order given. 5

ETUDES

(Henselt, Op. 2, Chopin, etc.)

or

BACH

(Inventions, Well Tempered Clavichord, Suites, Partitas)

30

PIECES

50

If for the time being, neither Etudes nor compositions by Bach are taken up, devote one hour and twenty minutes

to the pieces (preferably in two periods, either of equal length, or of fifty minutes and thirty minutes).

Tuesday and Friday

MASTER SCHOOL

Minutes

FIXED POSITION OF THE HAND (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page, or the "fixed position" by Liszt (pages 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40). 15

FINGER EXERCISES

On Tuesday only. (Book I). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given). 5

SCALES (Book II). Tuesday: C sharp major and C sharp minor, as on pages 26-34.

Friday: E major and E minor, as on pages 36 and following, and 41 and following. 10

ARPEGGIOS (Book III). Tuesday: C sharp major and C sharp minor, as on page 17.

Friday: E major and E minor, as on pages 18-21 inclusive. 5

TRILLS.

On Friday only. (Book III). One or two exercises in the order given. 5

STACCATO WORK OR OCTAVES OR CHORDS (Book V). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given). 5
Regarding Etudes, "Bach" and Pieces, see previous notice. 80

Wednesday and Saturday

MASTER SCHOOL

Minutes

FINGER EXERCISES (Book I). One or two exercises following those taken on the other days. 5

SCALES (Book II). Wednesday: D major and D minor, as on pages 52-53.

Saturday: F major and F minor, as on page 82, and following. (In the second week begin, on Monday, on F sharp major and F sharp minor). 10

ARPEGGIOS (Book III). Wednesday: D major and D minor as on page 17.

Saturday: F major and F minor, as on pages 18-21. (In the second week begin, on Monday, on F sharp major and F sharp minor). 5

FOURTHS OR SIXTHS OR MIXED DOUBLE NOTES (Book IV). One or two exercises in the order given. 5

TURNS (Book III). One or two exercises in the order given. 5

REPETITIONS (Book III). One or two exercises in the order given. 5

"ACCURACY—How to Play Without Striking Wrong Notes." (Book II). Such exercises, in the order given, as can be accomplished in five minutes. 5

If the study of sixths, fourths, mixed double-notes, turns, etc., has not yet been taken up, distribute the time allotted to them among the six salient features of technique: finger exercises, scales, arpeggios, trills, thirds and octaves; or increase the time to be given to the pieces.

Regarding Etudes, "Bach" and Pieces, see previous notice. 80

SCHEDULE FOR THREE HOURS OF DAILY PRACTICE

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Technical Exercises: practise the same amount of time and use the same distribution given in the Schedule

for two hours of daily practice.

Instead of having to choose between Etudes and "Bach," as is the case in the two hour Schedule, practise them *both*, each thirty minutes. This will leave one hour and twenty minutes for the Pieces.

If, for the time being, neither Etudes nor compositions by Bach are taken up devote two hours and twenty minutes to the Pieces (preferably in two periods of one hour and ten minutes each; or in two unequal periods of one hour and twenty minutes, and one hour). One may also give part of this extra time to the Pieces and the rest of it to such technical features that may require it.

SCHEDULE FOR FOUR HOURS OF DAILY PRACTICE

(Devote, besides, from 10 to 15 minutes to Sight-Reading).

Monday and Thursday

MASTER SCHOOL	Minute
EXTENSIONS (Book I). One or two exercises in the order given.	5
"THUMBS" (Book I). One or two exercises in the order given.	5
FINGER EXERCISES (Book I). Two or three exercises in the order given.	10
SCALES (Book II). Monday: C major and C minor, C sharp major and C sharp minor, as on pages 16-17.	
Thursday: F sharp major and F sharp minor, G major and G minor, as on pages 18-21. (It is taken for granted that the Preparatory Exercises have already been mastered).	20
By practising four scales every day, two major and two minor (taking them in chromatic order diversifies the task), all the twelve major and twelve minor scales will be practised in one week.	
ARPEGGIOS (Book III). Monday: C major and C minor, C sharp major and C sharp minor, as on page 17.	
Thursday: F sharp major and F sharp minor, G major and G minor, and their inversions, as on pages 18-19.	10
By taking four different arpeggios every day, two major and two minor, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in one week.	
Then during the week following, practise them only in the manner indicated on page 28, on Monday, and on page 30 on Thursday.	

Finally, practise them, the third week, as indicated on pages 31-34, on Monday, and on pages 36-49 on Thursday.

Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).

It is taken for granted that the preparatory exercises for arpeggios have already been mastered.

SINGLE-FINGER CHROMATIC SCALES (Book II). One or two exercises in the order given.	5
TRILLS (Book III). One or two exercises in the order given.	5
THIRDS (Book IV). Two or three exercises in the order given, or scales in thirds.	10
STACCATO WORK OR OCTAVES OR CHORDS (Book V). Two or three exercises in the order given.	10
ETUDES	30
BACH	30
PIECES	100

(This hour and forty minutes is best divided in two periods of fifty minutes each, or of sixty and forty.)

If, for the time being, neither Etudes nor compositions by Bach are taken up, devote two hours and forty minutes to the pieces (preferably in two periods of either equal length, or of one hour and forty minutes, and one hour).

Tuesday and Friday

MASTER SCHOOL	Minutes
FIXED POSITION OF THE HAND (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page; or the "fixed position" by Liszt (page 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40).	15
FINGER EXERCISES (Book I). Two or three exercises (either repeat those taken on Monday and Thursday, or choose others in the order given).	10
SCALES (Book II). Tuesday: D major and D minor, E flat major and E flat minor, as on page 26 and following.	
Friday: A flat major and A flat minor, A major and A minor as on page 36 and following, and 41 and following.	20
ARPEGGIOS (Book III). Tuesday: D major and D minor, E flat major and E flat minor, as on page 17.	
Friday: A flat major and A flat minor, A major and A minor, as on pages 18-21.	10
TRILLS (Book III). One or two exercises in the order given.	10
THIRDS (Book IV). One or two exercises in the order given, or scales in thirds.	5
STACCATO WORK OR OCTAVES OR CHORDS (Book V). Two or three exercises in the order given.	10
Regarding Etudes, "Bach" and Pieces, see previous notice.	
<i>Wednesday and Saturday</i>	
MASTER SCHOOL	Minutes
FINGER EXERCISES (Book I). Two or three exercises in the order given.	10

SCALES (Book II). Wednesday: E major and E minor, F major and F minor, as on pages 52-53.

Saturday: B flat major and B flat minor, B major and B minor, as on page 82 and following.

ARPEGGIOS (Book III). Wednesday: E major and E minor, F major and F minor, as on page 17.

Saturday: B flat major and B flat minor, B major and B minor, as on pages 18-21.

SIXTHS (Book IV). Two or three exercises in the order given.

FOURTHS (Book IV).

(On Wednesday). Two or three exercises in the order given.

MIXED DOUBLE NOTES (Book IV).

(On Saturday). Two or three exercises in the order given.

STACCATO WORK OR OCTAVES OR CHORDS (Book V). One or two exercises in the order given.

URNS (Book III). One or two exercises in the order given.

REPETITIONS (Book III). One or two exercises in the order given.

"ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES." (Book II). Such exercises, in the order given, as can be accomplished in five minutes.

If the study of sixths, fourths, mixed double-notes, turns, etc. has not yet been taken up, distribute the time allotted to them among the six salient features of technic: finger exercises, scales, arpeggios, trills, thirds, and octaves; or increase the time to be given to the pieces.

Regarding Etudes, "Bach" and Pieces, see previous notice.

The pianist who practises four hours or more, daily, and who has already devoted some time to the study of the technical features enumerated in the schedules should, one day a week, leave out technical work altogether, excepting such preparatory exercises that he may need to conquer the difficult passages of the pieces that he is studying (see the Preface of the Master School; also Chapter on "How to Practise"). The middle of the week—or the end—is usually the best time for this day of no special technical work. On such a day begin, in the morning, at once, with the piece that you are studying. If Etudes and "Bach" are being studied also, give one hour of your time to each.

Devote the last hour, or half-hour, to the *performance* of the piece or pieces that you are trying to master with the view of playing them in public or for a private circle of friends.

SCHEDULE FOR FIVE HOURS OF DAILY PRACTICE

(Devote, besides, from 15 to 20 minutes to Sight-Reading)

Practise the same amount of time and use the same distribution of the technical features as is given in the Schedule for four hours of daily practice.

	Minutes
ETUDES	40
BACH	40
PIECES	120

(These two hours are best divided in two periods, either of equal length, or of eighty and forty minutes. The last hour or half-hour, should be devoted not to the practice of the pieces but to their *performance*).

One day in the week leave out technical work and practise the pieces only (see the notice at the end of the schedule for four hours).

SCHEDULE FOR SIX HOURS OF DAILY PRACTICE

(Devote 20 minutes to Sight-Reading)

Such a schedule should be adopted only by persons who, after repeated trials, have found out that it does not over-tax their strength. The six hour schedule is a task that has been successfully accomplished, without undue strain, by many a famous pianist. It demands, though, good health, well-controlled nerves, mental power and, more than all these, love of one's Art, ambition and strength of will.

A schedule of six hours need not necessarily be carried throughout the year; it may be made to alternate with schedules of five or of four hours, according to the pianist's state of health, bodily and mental vigor and occupations. The six hour schedule still leaves him ample time for walks and recreation.

The distribution of the work may, on the whole, be modelled after the schedules of four hours and of five hours. The technical work may be timed in the same manner, but allowing ten minutes for any technical speciality that had only five minutes allotted to it. Instead of two periods devoted to the pieces the pianist, if he so wishes, may have three, the last period being devoted to the *performance* (not to the practice) of the pieces, or parts thereof (see Chapter on "How to Practise—How to Perform," Book III).

It will be advisable to devote twenty minutes every day (in a schedule of four hours, or more), or ten minutes (in a schedule of two hours or three hours), outside of the technical work proper, to one or more of the "Examples" given in the chapters on "Legato, Staccato, Portamento," or "The Singing Tone," or "Finger Exercises," or "Accuracy—How to Play Without Striking Wrong Notes," or "Rhythm, Measure, Accents," or "Dynamics," or "Agogics." By taking up one of these chapters every day, all these valuable Examples can be practised in about two or three weeks. The "Preparatory Exercises to Pieces Quoted" should also be included in this extra list.

Finally, again I wish to emphasize the fact that these Schedules are to be considered not as rigid but as elastic models for systematizing the daily work. A new technical exercise generally requires being practised in a slow or in a very moderate tempo; in such a case the time allowed in the schedule evidently does not suffice. The pianist should then take as much time as may be necessary to practise the new exercise conscientiously and he should adjust his daily schedule accordingly.



Exercises in Extension



Streckübungen



Exercices d'Extension



Ejercicios de Extensión



8 Exercises in Extension

Move the hand eight times from side to side, while firmly holding down the chord in such a manner that the hand will "give way" alternately at that joint of the second and of the fifth finger, which binds those fingers to the hand.

Not meant for small hands.

Streckübungen

Drehe die Hand achtmal von einer Seite zur anderen, während der Akkord festgehalten wird und zwar so, dass die Hand abwechselnd beim zweiten und fünften Finger, in dem Gelenk, welches Finger und Hand zusammenhält, eingedrückt wird.

Nicht für kleine Hände beabsichtigt.

Exercices d'Extension

Tournez la main huit fois d'un côté à l'autre, tout en tenant fermement l'accord, de telle sorte que la main fléchisse alternativement à l'articulation, du 2^{me} et du 5^{me} doigt, qui joint le doigt à la main.

Ne se prête pas aux mains trop petites.

Ejercicios de Extensión

Dése vuelta a la mano ocho veces de un lado al otro, sosteniendo al mismo tiempo firmemente el acorde, de modo que la mano ceda y se deprime alternativamente en la articulación del 2º y del 5º dedo con la mano.

No se presta para manos demasiado pequeñas.

Preparation - Vorbereitung - Preparación - Preparación

Nº 1

Reach gently for the key, without straining violently; keep the arms relaxed as much as the strain allows.

Die Taste soll sanft, ohne gewaltsames Ziehen, erreicht werden. Man halte die Arme locker, soweit es die Anstrengung gestattet.

Arrivez à la touche doucement, sans effort violent; gardez les bras souples, autant que la tension le permet.

Lléguese a la tecla suavemente, sin esfuerzo violento; manténganse los brazos flojos, tanto como lo permita la tensión.

Nº 2

m.s. 8ª bassa

etc.

Play slowly, legato and loud, lifting the fingers well. The interval of a fourth, which occurs in turn between all the fingers, must be emphasized with special clearness.

Langsam, legato und kräftig zu spielen, die Finger gut gehoben. Der Abstand von einer Quarte, welcher nach und nach zwischen allen Fingern vorkommt, muss besonders deutlich herausgebracht werden.

Jouez lentement, legato et fort; levez bien les doigts. L'intervalle de quarte, lequel a lieu successivement entre tous les doigts, doit ressortir avec une clarté spéciale.

Tóquese despacio, ligado y levantando bien los dedos. El intervalo de cuarta, el cual se presenta sucesivamente entre todos los dedos, deberá resaltar con claridad especial.

Nº 3

etc.

Not too fast and not too loud. | *Nicht zu schnell und nicht zu kräftig.* | Pas trop vite et pas trop fort. | *No se toque demasiado a prisa ni demasiado fuerte.*

Nº 4

fe legato

etc.

m.s. due ottave bassa

Nº 5

m.s. due ottave bassa

More difficult than No. 3 because, altho the notes are the same, there is a greater stretch between the fingers. Slowly and legato.

Schwerer als No. 3, da der Abstand zwischen den Fingern grösser ist. Langsam und legato zu spielen.

Plus difficile que le No. 3 parceque, bien que les notes soient les mêmes, l'extension entre les doigts est plus grande. Lentement et légato.

Más difícil que No. 3 porque, si bien las notas son las mismas, la extensión entre los dedos es mayor. Tóquese despacio y ligado.

Nº 6

m.s. due ottave bassa

An exercise that is not easy, but of telling effect. Play slowly, loud and legato and without over-fatiguing the hand.

Eine nicht leichte, aber höchst wirksame Übung. Stets langsam, stark und legato und ohne Überanstrengung.

Un exercice pas facile, mais d'un excellent effet. Jouez toujours lentement, fort et legato, et sans vous fatiguer outre mesure.

Ejercicio que no es fácil pero de excelente efecto. Tóquese siempre despacio, fuerte y ligado, y sin cansarse sobremanera.

Nº 7

m.s. due ottave bassa

The first system of music features a complex harmonic texture. The right hand plays a series of chords, many of which are beamed together in groups of four or six. The left hand provides a steady accompaniment with eighth-note chords. Fingering numbers (1-5) and triplet markings (3) are visible above and below the notes.

The second system continues the complex harmonic texture. The right hand features more complex chords, some with triplets. The left hand maintains a consistent eighth-note accompaniment. Fingering and triplet markings are present.

The third system shows a continuation of the complex harmonic language. The right hand has dense chordal passages with some triplet markings. The left hand's accompaniment remains steady. Fingering and triplet markings are visible.

The fourth system includes the word *simile* above the right-hand staff, indicating a repeat of the previous texture. The music continues with complex chords and eighth-note accompaniment. Fingering and triplet markings are present.

The fifth system features a change in the right-hand texture, with more open intervals and fewer dense chords, though the left-hand accompaniment remains. The word *simile* is written below the left-hand staff. Fingering and triplet markings are present.

The sixth system concludes the page with a final complex chordal passage in the right hand and a steady accompaniment in the left. The word *simile* is written below the left-hand staff. Fingering and triplet markings are present.

The alternate extending and contracting or closing of the hand bring about greater reach and flexibility. Play somewhat faster than the preceding exercises.

Abwechselndes Strecken und Zusammenziehen der Hand bewirken Ausdehnung und Geschmeidigkeit. Etwas schneller als die vorherigen Übungen zu spielen.

L'extension et la contraction alternées de la main donnent comme résultat une plus grande étendue et souplesse. A jouer un peu plus vite que les exercices antérieurs.

El estirar y contraer la mano alternativamente da por resultado mayor extensión y flexibilidad. Se tocará algo más aprisa que los ejercicios anteriores.

No 8

The score for Exercise No. 8 consists of three systems of piano and violin staves. Each system contains four measures. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes across measures. The key signature has one flat (B-flat). The exercise concludes with the word "etc." on the right.

Difficult, but it gives great strength to every muscle of the hand. Play Andante, legato and loud.

Schwer, gibt aber jedem Muskel der Hand grosse Kraft. Andante, legato und kräftig zu spielen.

Difficile, mais donne une grande force à tous les muscles de la main. Jouez Andante, legato et fort.

Difícil, pero da gran fuerza a todos los músculos de la mano. Tóquese Andante, ligado y fuerte.

No 9

The score for Exercise No. 9 consists of two systems of piano and violin staves. Each system contains four measures. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes across measures. The key signature has two sharps (F# and C#). The exercise concludes with the word "etc." on the right.

First system of piano music. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of piano music. The right hand continues the melodic development with some chromaticism. The left hand maintains the accompaniment pattern. A key signature change to one sharp (F#) is indicated at the beginning of the second measure.

Third system of piano music. The right hand features a more active melodic line with many sixteenth notes. The left hand continues the accompaniment. The key signature remains one sharp (F#).

Fourth system of piano music. The right hand has a melodic line with some triplets. The left hand continues the accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

Fifth system of piano music. The right hand features a melodic line with many triplets and sixteenth notes. The left hand continues the accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.





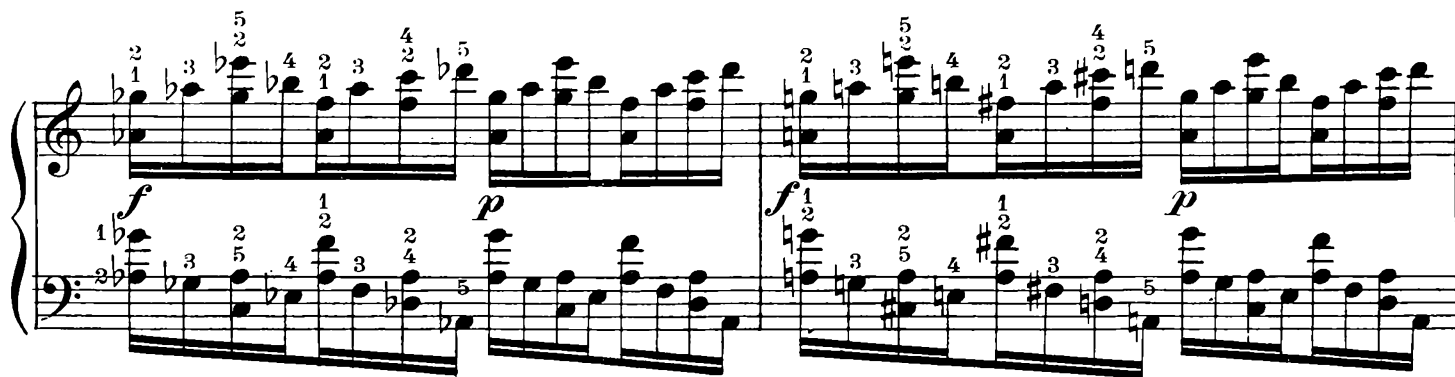
The arm should move
back and forth with ease,
in order to lighten the
strain.

*Der Arm soll leicht
hin und her schwingen,
um die Streckung zu er-
leichtern.*

Le bras doit se mou-
voir aisément, pour aider
et diminuer l'effort d'ex-
tension.

*El brazo deberá mo-
verse con facilidad, para
ayudar y disminuir el
esfuerzo de la extensión.*

Nº 10



An effective exercise, not only for stretching the hand but also for making supple the thumb and the muscles of the forearm.

Eine wirkungsvolle Übung, nicht allein für Streckung der Hand, sondern auch für Gelenkigkeit des Daumens und der Vorderarmmuskeln.

Un exercice efficace, non seulement pour l'extension de la main, mais aussi pour la souplesse du pouce et des muscles de l'avant-bras.

Ejercicio eficaz, no sólo para la extensión de la mano, sino también para la flexibilidad del pulgar y de los músculos del antebrazo.

Nº 11 *m.d. legato e poi staccato*

m.d. *legato e poi staccato*

m.s.

etc.

etc.

FERRUCCIO BUSONI

Original exercises, expressly written for this work.

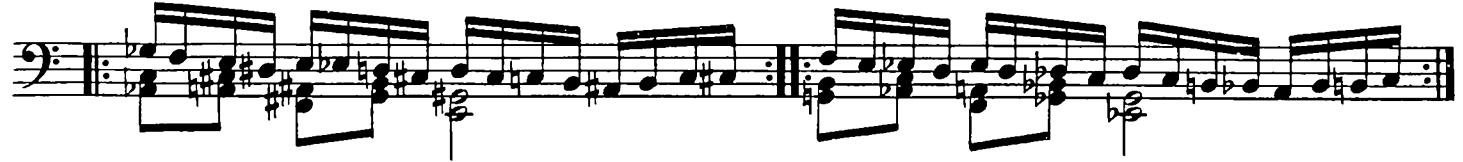
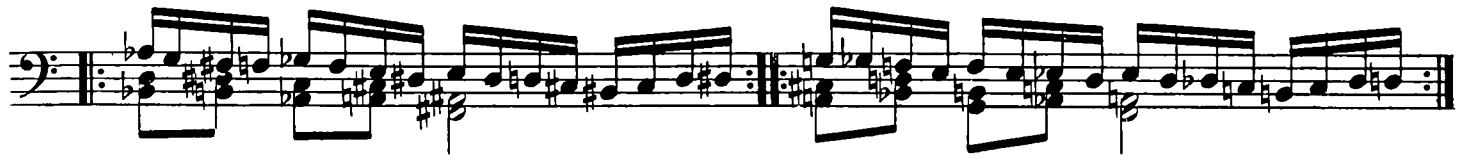
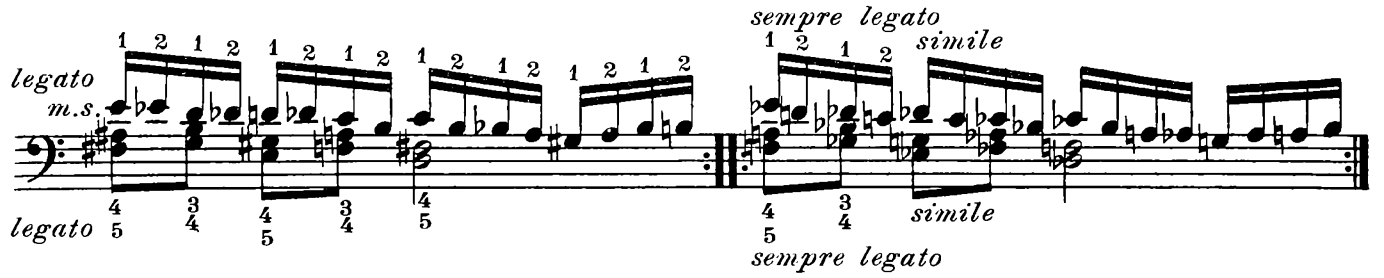
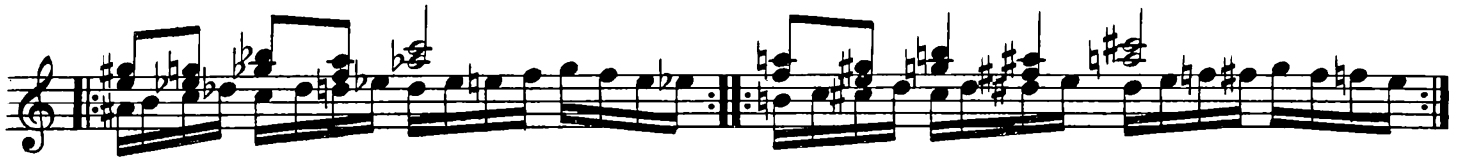
Originalübungen, eigens für dieses Werk geschrieben.

Exercices originaux, écrits expressément pour cette oeuvre.

Ejercicios originales, escritos especialmente para esta obra.

m. s.

m. d.



LEOPOLD GODOWSKY

Original exercises, expressly written for this work..

To be practiced *Lento*, *Moderato*, *Allegro* and *p, mf, f* (A.J.)

Originalübungen, eigens für dieses Werk geschrieben.

Übe in *Lento*, *Moderato*, *Allegro* und *p, mf, f* (A.J.)

Exercices originaux, écrits expressément pour cette oeuvre.

Étudiez *Lento*, *Moderato*, *Allegro* et *p, mf, f* (A.J.)

Ejercicios originales, escritos especialmente para esta obra.

Estúdiense en *Lento*, *Moderato*, *Allegro* y con los matices *p, mf, f* (A.J.)

1

2

3

Rosenthal-Schytte, *) School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

CARL TAUSIG*)

2 1 2 2 1
(*p-mf-f*)

etc.

(*p-mf-f*) 2 1 2 1

etc.

(*p mf f*)

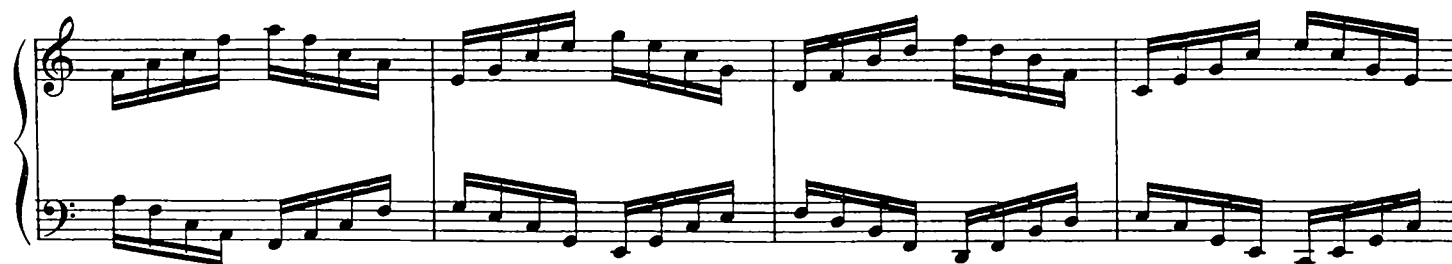
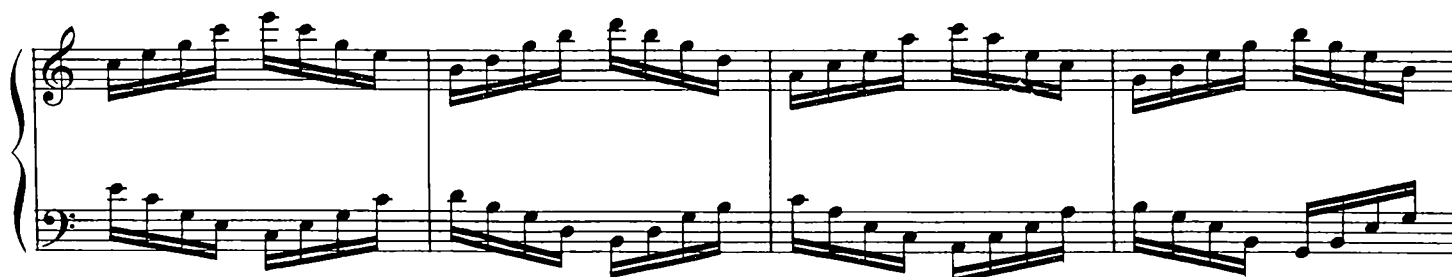
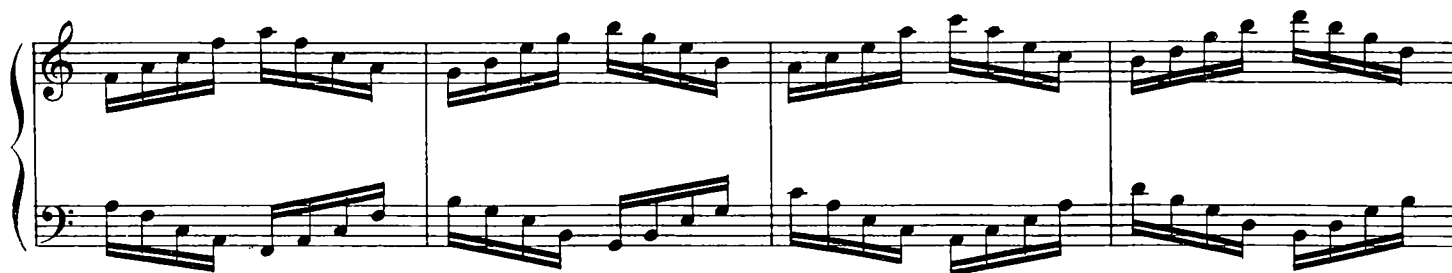
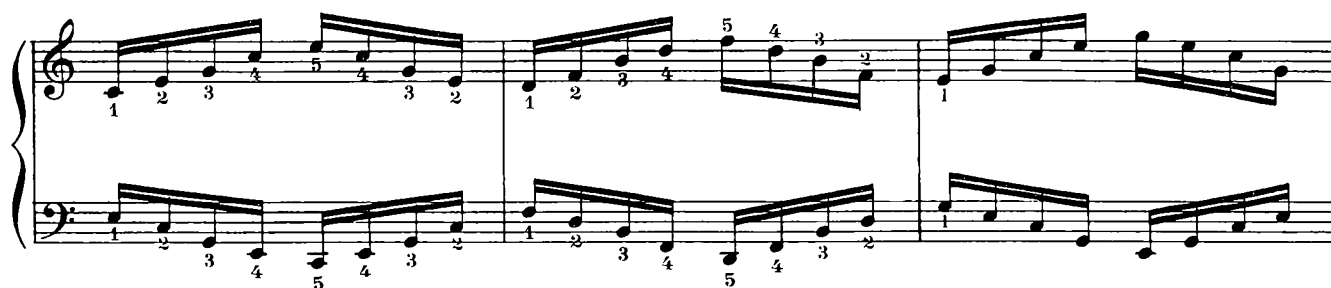
(*p mf f*) etc.

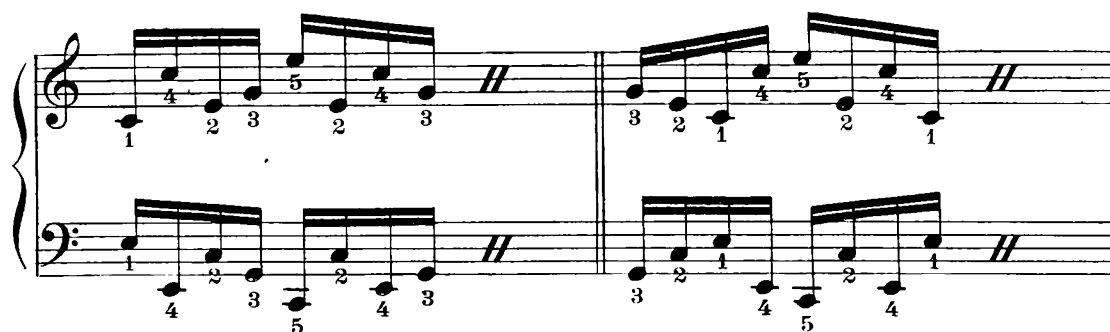
I. Philipp recommends that all the exercises be practised in the manner of N^o 1; they should be transposed in all keys.

I. Philipp empfiehlt, dass alle Übungen in derselben Weise wie N^o 1 gespielt werden; die Übungen sollen nach allen Tonarten transponiert werden.

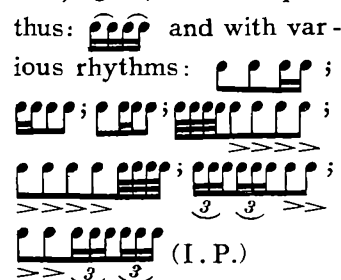
I. Philipp recommande que tous les exercices soient travaillés d'après le N^o 1; on pourra les transposer dans tous les tons.

I. Philipp recomienda que se estudien todos los ejercicios según el modelo N^o 1; transportense los ejercicios a todos los tonos.

N^o 1



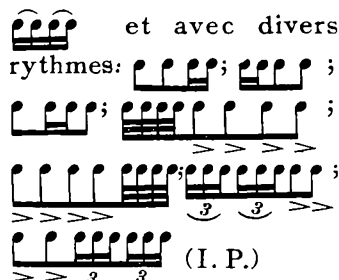
To be practised *staccato*, *legato*, slurred in pairs thus:



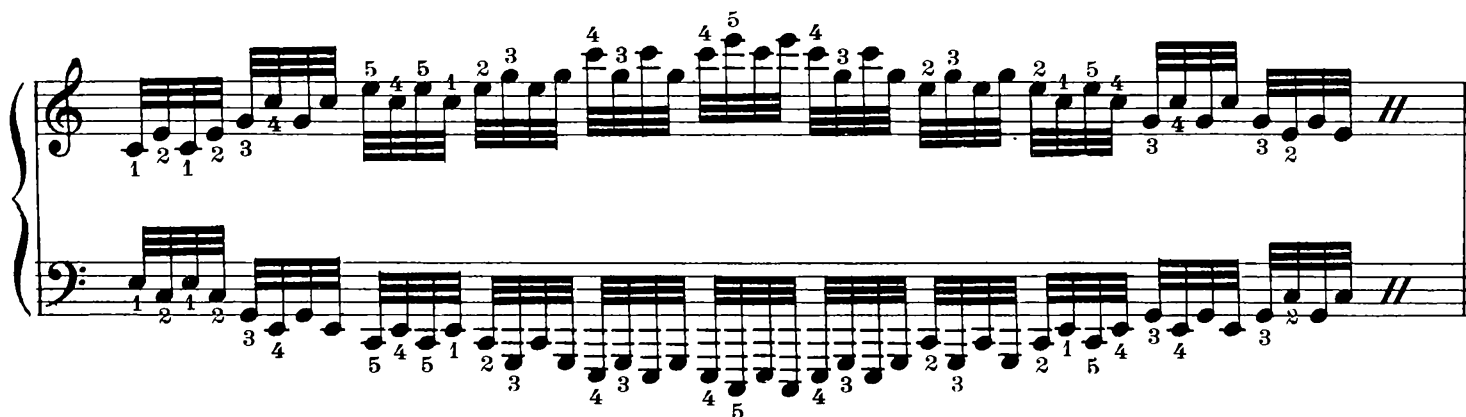
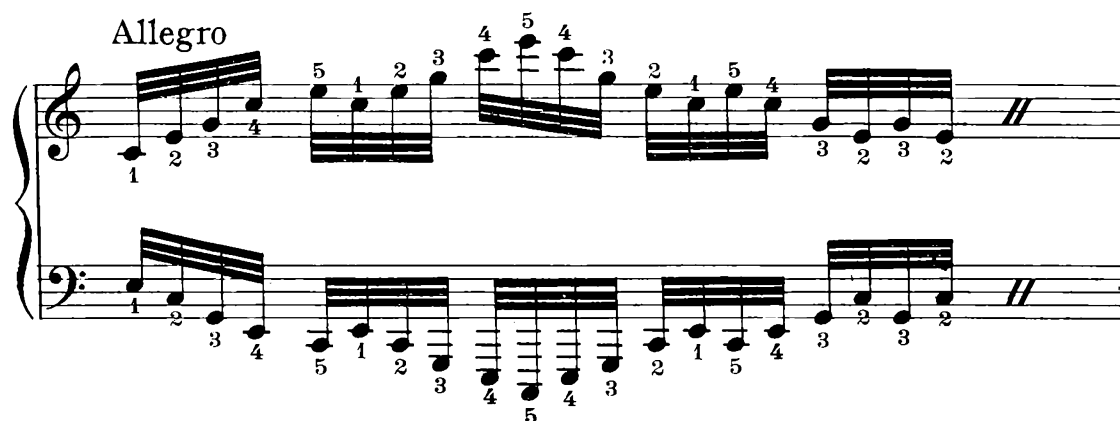
Staccato und legato, *desweiteren in Gruppen von zwei geschleiften Noten:*



A travailler *staccato*, *légato*, lié 2 par 2, ainsi:



Se estudiará staccato, *legato*, *en grupos de dos*





Exercises with Fixed Position of the
Hand



Übungen mit Stillstehender
Hand



Exercices de Position
Fixe



Ejercicios de Posición
Fija



Exercises with fixed position of the hand.

They are extremely valuable for developing the individual strength of the fingers, and also the strength of the hands and arms, and no piano student can afford to neglect them. However, care must be shown in practising them to avoid stiffness and lameness. The usual position given in the older piano methods was:

Übungen mit stillstehender Hand.

Sie sind ungemein nützlich um die individuelle Kraft der Finger, der Hand und der Arme zu entwickeln und sollten von keinem Klavierschüler vernachlässigt werden. Dennoch muss man Sorgfalt beim Üben derselben anwenden, um Steifheit und Lahmgefühl zu vermeiden. Die gebräuchlichste Stellung in den älteren Klaviermethoden war:

Exercices de position fixe.

Ils sont de grande valeur pour développer la force individuelle des doigts et celle de la main et du bras, et aucun élève de piano ne devrait négliger de les travailler. Pourtant, il faut faire attention en les étudiant, d'éviter la raideur et le surmenage. La position usuelle donnée dans les vieilles méthodes de piano était:

Ejercicios de posición fija.

Son de gran valor para desarrollar la fuerza individual de los dedos y la de la mano y del brazo, y, por lo tanto, ningún discípulo de piano debiera descuidarlos. Sin embargo, es menester tener cuidado, al estudiarlos, de no contraer con rigidez, ni de rendir de cansancio los músculos. La posición usual dada en los antiguos métodos de piano era:



In this position the separate fingers were made to strike the keys a number of times successively, whereby no result could be obtained in the matter of making the ligaments between the fingers supple and active, and of giving speed and elasticity to the fingers. Only a comparatively small degree of strength could be gained in that manner. In this kind of fixed position the best results are obtained by the etude given by Clementi in his *Gradus ad Parnassum*:

und man verlangte nur, dass die Finger mehrmals hintereinander die Tasten anschlagen, wobei die Bindeglieder zwischen den Fingern nicht geschmeidig und selbstständig, den Fingern selbst keine Geschwindigkeit und Elastizität gewährt und nur wenig Kraft gewonnen wurde. Bei dieser Art von Übungen mit stillstehender Hand ergibt die Etude, welche man bei Clementi in seinem Gradus ad Parnassum findet die besten Resultate:

et les doigts devaient frapper la touche un certain nombre de fois, l'un après l'autre ce qui n'augmente ni la flexibilité et activité des ligaments entre les doigts, ni la rapidité et souplesse des doigts eux mêmes et augmente très peu la force. De cette sorte d'exercices de position fixe, les meilleurs résultats sont obtenus par l'Etude donnée par Clementi dans son *Gradus ad Parnassum*:

y los dedos debían herir la tecla cierto número de veces, uno después del otro, lo cual no aumenta ni la flexibilidad y actividad de los ligamentos entre los dedos, ni la rapidez y soltura de los dedos mismos, y aumenta muy poco la fuerza.

De esta clase de ejercicios de posición fija, los mejores resultados los da el estudio de Clementi, en su Gradus ad Parnassum:

Gradus ad Parnassum M.Clementi

con velocità (♩ = 60)

The image shows two systems of musical notation for the 'Gradus ad Parnassum' by M.Clementi. The first system is in G major, 4/4 time, and begins with a forte (f) dynamic. It features a series of sixteenth-note runs in the right hand, with the left hand providing a simple harmonic accompaniment. The second system continues the exercise, showing more complex rhythmic patterns and dynamics, including a fortissimo (sf) section. The score is written for piano and includes fingerings and articulation marks.

In his "Technical Studies" Franz Liszt gives new life to the exercise with fixed position of the hand, by the excellent device of employing various rhythms and shadings, both in legato and in staccato. It is an especially fine exercise and I strongly recommend its practice:

Franz Liszt gibt in seinen "Technische Studien" den Übungen mit stillstehender Hand neues Leben, indem er den vorzüglichen Einfall hat, verschiedene Rhythmen und Schattierungen im legato und im staccato anzuwenden. Es sind dies ausgezeichnete Übungen, welche ich auf das beste empfehle.

Dans ses *Études Techniques* Liszt infuse une vie nouvelle aux exercices de position fixe en employant l'excellente idée de rythmes différents, en légato comme en staccato. Ce sont des exercices excellents et je recommande qu'on les étudie.

En sus Estudios Técnicos, Liszt da vida nueva a los ejercicios de posición fija empleando la excelente idea de ritmos diferentes, en legato como en staccato. Son ejercicios magníficos y recomiendo que se estudien.

Technical Studies

Technische Studien

Études Techniques

Estudios Técnicos

FRANZ LISZT

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth notes in the right hand and a similar pattern in the left hand, with a crescendo marking. The second system continues the piece, showing a change in dynamics from mezzo-forte (mf) to forte (f) to fortissimo (ff). The third system includes a diminuendo marking and a change in dynamics from piano (p) to fortissimo (sf). The fourth system continues the fortissimo (sf) section. The score is marked with various musical notations including slurs, accents, and dynamic markings.

5 4 3 2 1
1 2 3 4 5

pp 2 4

p *crescendo*

mf *f* *ff* etc.

etc. etc. etc.

Chopin gave his pupils the following fixed position, for lifting the fingers individually:

Chopin gab seinen Schülern die folgende bestimmte Handstellung um die Finger einzeln zu heben:

Chopin donnait à ses élèves la position fixe suivante, pour lever les doigts seuls:

Chopin daba a sus discípulos la posición fija siguiente para levantar los dedos solos:

5 4 3 2 1
1 2 3 4 5

Chopin

It keeps the position of the hand remarkably even, but in spite of the use of various rhythms (which Chopin did not give,) it is not apt to bring about especially good results.

Other teachers have thought fit to select a very extended position, employing the old style of monotonous repetition of separate finger strokes:

So bleibt die Lage der Hand besonders gleichmässig, aber diese Art selbst, ist beim Gebrauch verschiedener Rhythmen (die Chopin nicht angab) wenig geeignet, besondere Resultate zu erzielen.

Andere Pädagogen haben es für gut befunden Positionen mit grosser Ausdehnung der Hand zu wählen:

Elle garde la main placée d'une façon égalisée remarquable, mais même en faisant usage de rythmes différents, (que Chopin ne donnait pas) elle est peu apte à produire des effets marqués.

D'autres auteurs pédagogiques ont trouvé bon de choisir des positions très étendues:

Esta posición mantiene la mano muy igual, pero aun si con ella se usan diferentes ritmos (lo que Chopin no pedía) es poco apropiada para producir efectos notables.

Otros autores pedagógicos han ido hasta escoger posiciones exajeradamente abiertas:

5 4 3 2 1
1 2 3 4 5

Brassin

5 4 3 2 1
1 2 3 4 5

Zaremski

but these are obviously suitable only for abnormally large hands and even for them the danger of over-stretching and thereby doing harm is pronounced.

The following position I have found to be one of the best. Its stretch is enough to strengthen the hand and the forearm, while the various rhythms are calculated to develop elasticity as well as speed. The idea of playing the nearest and the farthest key, with the same finger, is not found in any of the authors cited, and is invaluable for gently extending and giving strength and flexibility to the ligaments between the fingers. It also develops the side motion of the fingers, which is usually neglected in piano playing, but which relieves fatigue and stiffness. Hands unable to strike the full diminished seventh chord with repetition of the lowest note *easily* should not attempt to use it for practice, but should employ the second position given. One must not think that by so doing less will be accomplished.

Hold the keys pressed down with enough firmness not to allow the keys to rise; but without exaggerated force. While exerting this firmness in the fingers *be sure that your wrist and arm are kept flexible and relaxed*. Do not raise the wrist, and keep the knuckles slightly elevated.

Lift the fingers curved, not clutched, and strike the keys with decision. The muscle that governs each finger should be firm and hard at the moment of striking, and supple and relaxed when the finger is being lifted.

aber sie sind natürlich nur für abnorm grosse Hände passend und selbst für solche ist die Gefahr der zu weiten Ausdehnung und Überanstrengung gross.

Ich habe die folgende Stellung als eine der besten gefunden. Sie spannt die Hand genügend, um sie, sowie den Vorderarm, kräftig zu machen, während die verschiedenen Rhythmen dazu berechnet sind, sowohl Elastizität als auch Geläufigkeit zu entwickeln. Die Idee, mit demselben Finger die nächste und die entfernteste Taste anzuschlagen, wird bei keinem der zitierten Autoren gefunden und ist dabei von grösstem Wert sowohl für sanftes Strecken, als auch um den Bindegliedern zwischen den Fingern Kraft und Geschwindigkeit zu geben. Sie fördert auch die Seitenbewegung der Finger, die gewöhnlich beim Klavierspiel vernachlässigt wird, obgleich sie der Steifheit und Ermattung vorbeugt. Hände, welche nicht leicht den vollen verminderten Septimenakkord mit der Verdopplung des Grundtones greifen können, sollten ihn nicht zum üben gebrauchen, sondern die zweite angegebene Position benutzen, mit welcher genau dasselbe erreicht wird.

Man halte die Tasten mit genügender Kraft niedergedrückt, damit sie nicht wieder emporkommen, dennoch ohne Übertreibung in der Kraftentfaltung. Während dieser starke Druck mit den Fingern ausgeübt wird, halte man das Handgelenk und den Vorderarm locker und lose. Man hebe nicht das Handgelenk, halte aber die Knöchel der Finger etwas erhöht. Die Finger sollen gewölbt, nicht gekrümmt gehoben werden und müssen die Tasten mit Entschlossenheit anschlagen. Diejenigen Muskeln, welche die einzelnen Finger regieren, müssen fest und hart beim Anschlag sein, aber ganz locker und nachgiebig, wenn der Finger gehoben wird.

mais elles ne se prêtent, évidemment, qu'à des mains d'une grandeur anormale, et même pour celles-ci il y a grand danger d'exagérer la tension et de produire des résultats fâcheux.

J'estime la position suivante comme une des meilleures. Elle étire la main assez pour la fortifier, ainsi que l'avant-bras, et les rythmes sont calculés de façon à développer élasticité et vitesse, en plus de la force. L'idée de jouer, avec le même doigt, la touche la plus proche et la plus éloignée ne se trouve dans aucun des auteurs cités; elle est du plus grand secours pour étirer doucement les ligaments entre les doigts et pour les rendre souples et forts. Elle développe aussi le mouvement latéral des doigts, généralement négligé dans le jeu du piano et qui, pourtant, empêche la fatigue et la raideur. Les mains qui ne peuvent pas facilement frapper l'accord entier de septième diminuée (avec répétition de la note basse) ne doivent pas s'en servir pour l'étude, mais prendront la seconde position indiquée, et on ne doit pas croire que pour cela on accomplira moins.

Enfoncez les touches avec fermeté; c'est-à-dire, déployez assez de force pour que les touches ne remontent pas, mais n'exagérez pas cette pression. Pendant que les doigts pressent les touches fermement ayez soin que le poignet et l'avant-bras restent souples et détendus. Ne levez pas indûment le poignet, et, par contre, gardez les articulations qui joignent les doigts à la main, un peu élevées.

Levez les doigts courbés, non pas crochus, et frappez les touches avec décision. Le muscle qui gouverne chaque doigt peut être dur au moment de frapper, mais devra être flexible et détendu lorsque le doigt se lève.

pero estas no se prestan, evidentemente, más que para manos de extensión anormal y aun para éstas queda el peligro de exagerar la tensión y dañar la mano.

Estimo la posición siguiente una de las mejores. Estira la mano bastante para fortalecerla, así como el antebrazo, y los ritmos están ideados de manera de desarrollar elasticidad y rapidez, además de fuerza. La idea de tocar, con un mismo dedo, la tecla más próxima y la más distante, no se encuentra en ninguno de los autores citados; es de grandísima ayuda para estirar suavemente los ligamentos entre los dedos y para darles flexibilidad y fuerza. Desarrolla también el movimiento lateral de los dedos, el cual, de costumbre, se descuida al tocar el piano, y que, sin embargo, evita el cansancio y la rigidez. Las manos que no pueden herir con facilidad el acorde entero de sétima disminuida (con repetición de la nota baja) no deben servir de él para el estudio, sino tomar la segunda posición indicada, y no hay que figurarse que por eso se obtendrán resultados menos ventajosos.

Húndanse las teclas con firmeza; es decir, con bastante firmeza para que no vuelvan a subir, pero sin exagerar la presión.

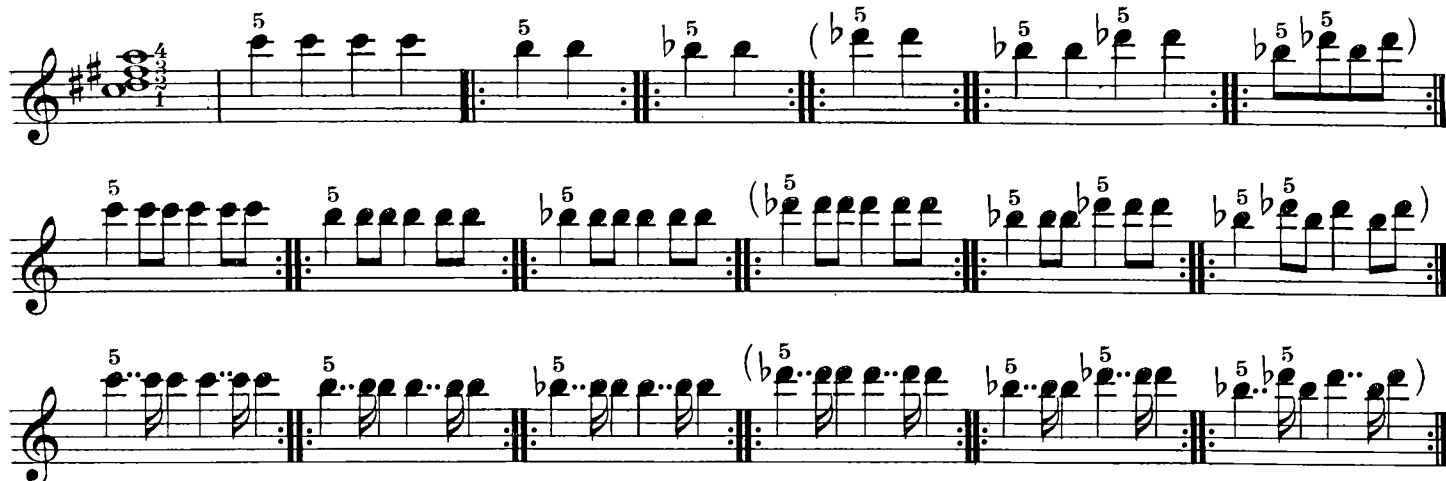
Al oprimir los dedos firmemente las teclas, cuídese de que la muñeca y el antebrazo queden flexibles y flojos.

No hay que levantar indebidamente la muñeca; pero procúrese que queden algo alzadas las articulaciones que unen los dedos a las manos.

Levántense los dedos algo encorvados, pero no demasiado, y hiérase las teclas con decisión. El músculo que rige cada dedo puede estar duro al momento de golpear, pero tiene que quedar flexible y flojo cuando se levanta el dedo.

Right hand— *Rechte Hand*— Main droite— *Mano derecha*

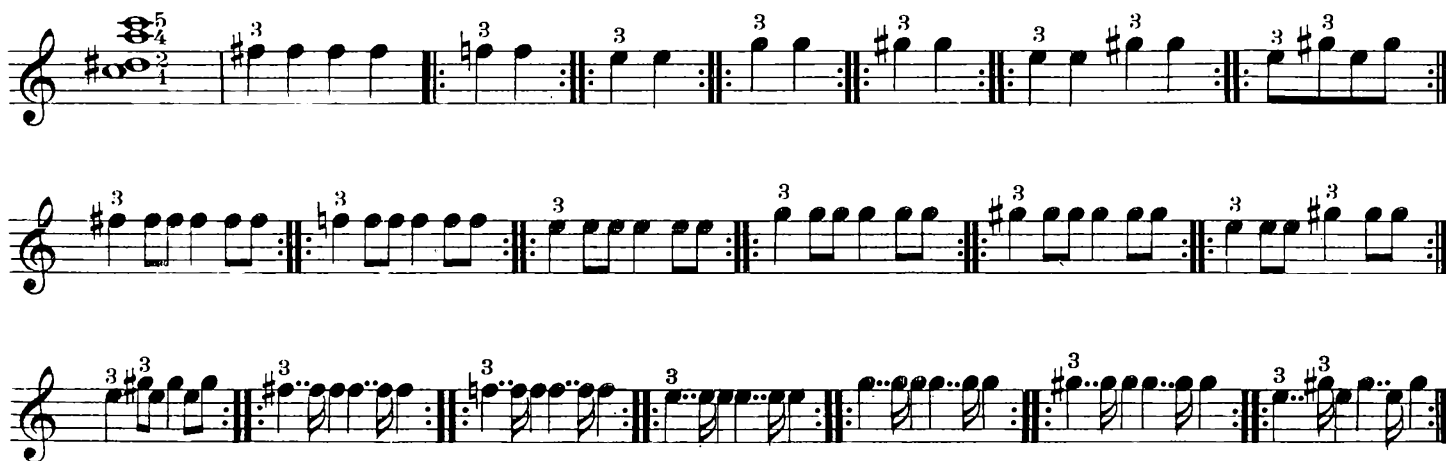
Fifth finger — *Fünfter Finger* — Cinquième doigt — *Quinto dedo*



Fourth finger — *Vierter Finger* — Quatrième doigt — *Cuarto dedo*



Third finger — *Dritter Finger* — Troisième doigt — *Tercer dedo*



Second finger — *Zweiter Finger* — *Deuxième doigt* — *Segundo dedo*



Thumb — *Daumen* — *Pouce* — *Pulgar*

or
oder
ou
o bien



Left hand — *Linke Hand* — Main gauche — *Mano izquierda*

Fifth finger — *Fünfter Finger* — Cinquième doigt — *Quinto dedo*



Fourth finger — *Vierter Finger* — Quatrième doigt — *Cuarto dedo*



Third finger — *Dritter Finger* — Troisième doigt — *Tercer dedo*





Second finger — *Zweiter Finger* — Deuxième doigt — *Segundo dedo*



Thumb — *Daumen* — Pouce — *Pulgar*

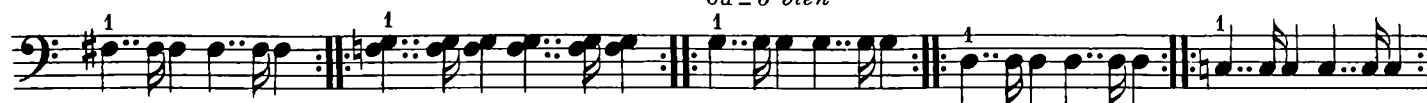
or
oder
ou
o bien



or — oder
ou — o bien



or — oder
ou — o bien

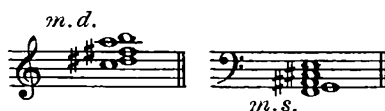


For smaller hands:

Für kleinere Hände:

Pour petites mains:

Para manos pequeñas:



In this position (for the right hand) the fifth finger does not strike the key of D flat, but only the keys of B flat, B natural and C. The fourth finger strikes the keys of G, A flat, A natural, B flat. The thumb strikes the keys of A, B flat, B natural, C, C sharp, D, E, F, G.

In the position for the left hand the fifth finger does not strike the key of D sharp, but only the keys of F sharp, F natural and E. The fourth finger strikes the keys of F sharp, G, G sharp, A natural. The thumb strikes the keys of G, F sharp, F natural, E, E flat, D, C, B, A.

Fixed position exercises should be practiced once a day for a period of from three to five weeks; then once every other day. Later, once or twice a week. (See Chapter: "Schedules of Daily Practice").

The following position on black keys:

In dieser Stellung (für die rechte Hand) schlägt der fünfte Finger die Taste Des nicht an, sondern spielt nur B, H und C. Der vierte Finger schlägt die Tasten G, As, A, B. Der Daumen schlägt die Tasten A, B, H, C, Cis, D, E, F, G an.

In der Stellung für die linke Hand schlägt der fünfte Finger die Taste Dis nicht an, sondern spielt nur Fis, F und E. Der vierte Finger schlägt die Tasten Fis, G, Gis, A. Der Daumen spielt G, Fis, F, E, Es, D, C, H, A.

Übungen mit stillstehender Hand sollten 3 bis 5 Wochen lang täglich geübt werden, dann jeden zweiten Tag; später nur ein oder zweimal in der Woche. (Siehe Abschnitt: "Plan für tägliches Üben".)

Die folgende Stellung auf schwarzen Tasten:

Dans cette position (pour la main droite) le cinquième doigt ne frappe pas la touche de Ré bémol, et joue seulement sur les touches de Si bémol, Si naturel et Do. Le quatrième doigt frappe les touches de Sol, La bémol, La naturel, Si bémol. Le pouce joue sur les touches de La, Si bémol, Si naturel, Do, Do dièze, Ré, Mi, Fa, Sol.

Dans la position pour la main gauche le cinquième doigt ne frappe pas la touche de Ré dièze, et joue seulement sur les touches de Fa dièze, Fa naturel et Mi. Le quatrième doigt frappe les touches de Fa dièze, Sol, Sol dièze, La naturel. Le pouce frappe les touches de Sol, Fa dièze, Fa naturel, Mi, Mi bémol, Ré, Do, Si, La.

Les exercices de position fixe doivent être étudiés une fois par jour pendant une période de trois à cinq semaines; ensuite une fois tous les deux jours. Plus tard une ou deux fois par semaine. (Voir le Chapitre: "Plans d'étude journalière").

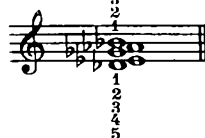
La position sur les touches noires:

En esta posición (para la mano derecha) el quinto dedo no hiere la tecla de re bemo, y toca solamente sobre las teclas de si bemo, si natural y do. El cuarto dedo hiere las teclas de sol, la bemo, la natural, si bemo. El pulgar toca sobre las teclas de la, si bemo, si natural, do, do sostenido, re, mi, fa, sol.

En la posición para la mano izquierda el quinto dedo no hiere la tecla de re sostenido, y toca solamente sobre las teclas de fa sostenido, fa natural y mi. El cuarto dedo hiere las teclas de fa sostenido, sol, sol sostenido, la natural. El pulgar toca sobre las teclas de sol, fa sostenido, fa natural, mi, mi bemo, re, do, si, la.

Los ejercicios de posición fija se deben estudiar una vez al día durante un periodo de 3 a 5 semanas; después, una vez cada dos días. Más tarde una o dos veces por semana (Véase el Capítulo: "Programa de estudio diario").

La posición sobre teclas negras:

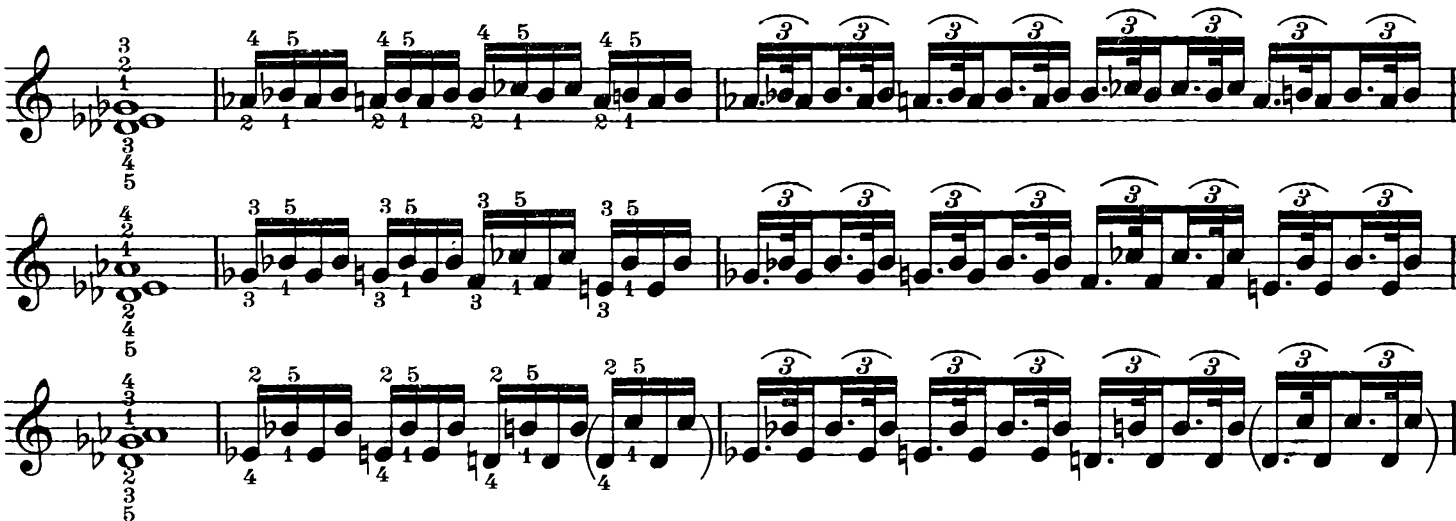


should also be practiced at times, in alternation with the first one given. Practice them in the same manner: each finger striking every key that it can conveniently reach four times, and alternately the nearest and the farthest key. Besides practice as follows:

sollte ebenfalls hin und wieder statt der ersten Stellung geübt werden. Man übe sie in der gleichen Weise: jeder Finger schlägt viermal diejenige Taste an, die er am bequemsten erreicht und auch abwechselnd die nächste und entfernteste Taste. Ausserdem übe man wie folgt:

doit être prise de temps en temps, au lieu de la première position. On étudiera de la même manière: chaque doigt frappe quatre fois chaque touche qu'il peut aisément atteindre, et aussi, alternativement, la touche la plus proche et la plus éloignée. En plus on étudiera comme suit:

se estudiará de vez en cuando, en vez de la primera posición. Se la trabajará de la misma manera: cada dedo golpea 4 veces cada una de las teclas que puede alcanzar con facilidad, y también alternativamente la tecla más cercana y la más lejana. Además, se estudiará como sigue:



Seven staves of musical notation for piano, featuring complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one flat (B-flat).

Rosenthal - Schytte, ^{*)} { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

Two staves of musical notation for piano, continuing the piece with complex rhythmic patterns and fingerings. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one flat (B-flat).

HENRI HERZ

Nº 1 **Nº 2** **Nº 3** **Nº 4**

Nº 5 **Nº 6** **Nº 7**

Nº 8 **Nº 9**

Nº 10 **Nº 11**

Nº 12 **Nº 13**

№ 14

№ 15

№ 16

№ 17

№ 18

№ 19

№ 20

№ 21

№ 22

№ 23

№ 24

№ 25

Nº 26 **Nº 27**

Nº 28 **Nº 29**

Daily Studies

Tägliche Studien

Études Journalières

Estudios Diarios

CARL TAUSIG*)

*) By permission of Heinrichshofen Verlag, Magdeburg

This page contains five systems of musical notation for piano. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is common time (C). The music features complex rhythmic patterns, including triplets and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5. Dynamic markings such as accents (^) and breath marks (V) are present. The first four systems are connected by a brace on the left, indicating they belong to a single musical phrase. The fifth system is a separate line of music. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and articulation marks.



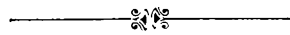
Flexibility and Dexterity of the
Thumbs



Gelenkigkeit und Behendigkeit der
Daumen



Souplesse et Dextérité des
Pouces



Flexibilidad y Destreza de los
Pulgares



Flexibility and velocity of the thumbs

It seems hardly necessary to emphasize the importance of the thumbs in piano technic. Of all the fingers the thumb is perhaps the one which requires the greatest attention (altho the 4th and 5th fingers are so much weaker) because though powerful it is also awkward and in nearly every change of position of the hand on the keyboard the thumb is the basis of the new position and may be looked upon as one of the causes of accurate or inaccurate playing.

All following exercises should be played rapidly, with light touch and in *mp* or *mf*. The thumb should move rapidly with a quick side motion.

Gelenkigkeit und Geschwindigkeit der Daumen

Es scheint kaum nötig zu betonen, wie wichtig gewandte Daumen für die ganze Klaviertechnik sind. Von allen Fingern ist der Daumen vielleicht derjenige, welcher der grössten Aufmerksamkeit bedarf, (obgleich der vierte und fünfte Finger so viel schwächer sind). Nicht allein, weil er wenn auch kräftig, meistens doch unbeholfen ist, sondern weil er bei jedem Stellungswechsel der Hand auf der Klaviatur fast immer die neue Lage angibt und als eine der Ursachen des reinen, oder unreinen Spiels angesehen werden muss.

*Alle folgenden Übungen sollen schnell, mit einem leichten Anschlag in *mp* oder *mf* ausgeführt werden.*

Der Daumen soll sich schnell und behende nach der Seite bewegen.

Souplesse et vélocité des pouces

Il semble presque superflu de signaler l'importance des pouces dans le jeu du piano. De tous les doigts le pouce est peut-être celui qui requiert le plus d'attention (quoique le 4^{me} et le 5^{me} doigt soient bien plus faibles). Non seulement parce qu'il est fort et lourd et maladroit, mais parce qu'à presque chaque changement de position de la main sur le clavier c'est lui qui indique la nouvelle position et on peut, en général, le considérer comme une des causes de la justesse ou de l'impureté du jeu.

Tous les exercices suivants se joueront rapidement, avec un toucher léger et *mp* ou *mf*. Le pouce fera un mouvement latéral rapide.

Flexibilidad y velocidad de los pulgares

Parece casi superfluo señalar cuán importante es el pulgar al tocar el piano. De todos los dedos es acaso el que requiere mas atención (aunque el 4º y 5º son mucho mas débiles). No solamente porque aunque fuerte, también es pesado y torpe; sino porque casi a cada cambio de posición de la mano en el teclado es él, el que indica la nueva posición y se le puede considerar como una de las causas de la limpieza o impureza de la ejecución.

Todos los ejercicios siguientes se harán rápidamente, con un "toucher" ligero y en *mp* o *mf*. El pulgar debe moverse con rápido movimiento lateral.

Presto

Nº 1

In all keys:

All the keys should be practised at least once with each fingering. For regular practice take the first four keys with 1212; the next four keys with 1313; the last four keys with 1414. Change this order often.

Durch alle Tonarten:

Alle Tonarten sollten wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit 1212; die nächsten vier Tonarten mit 1313; die letzten vier Tonarten mit 1414. Man wechsle öfters diese Reihenfolge.

Dans tous les tons:

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec 1212; les quatre tons suivants avec 1313; les quatre derniers tons avec 1414. On changera souvent cet ordre.

En todos los tonos:

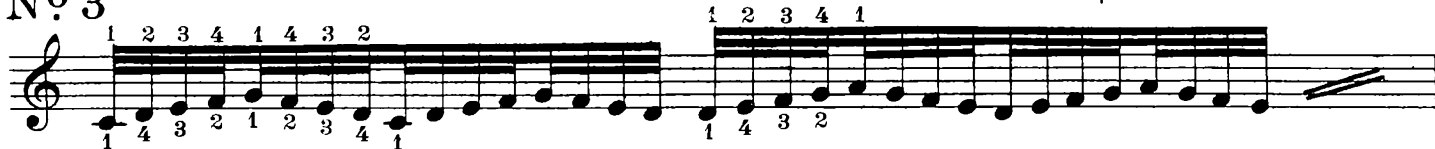
Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con 1212; los cuatro tonos siguientes con 1313; los cuatro últimos tonos con 1414. Cámbiese a menudo el orden.

No 2



No 3

Through all keys | *Durch alle Tonarten* | Dans tous les tons | *En todos los tonos*

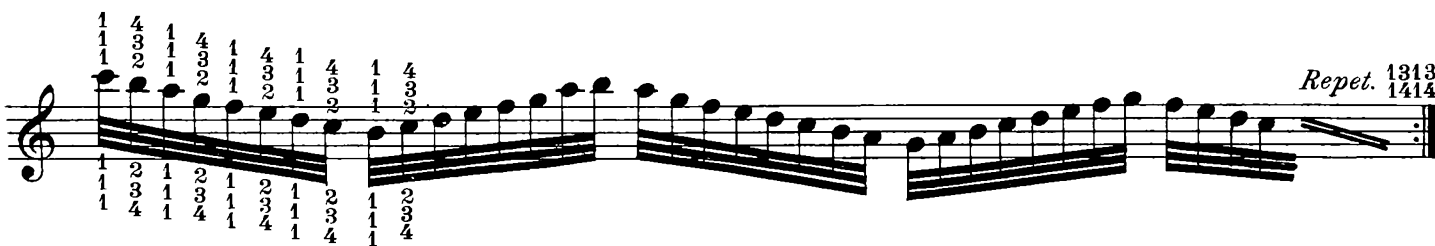
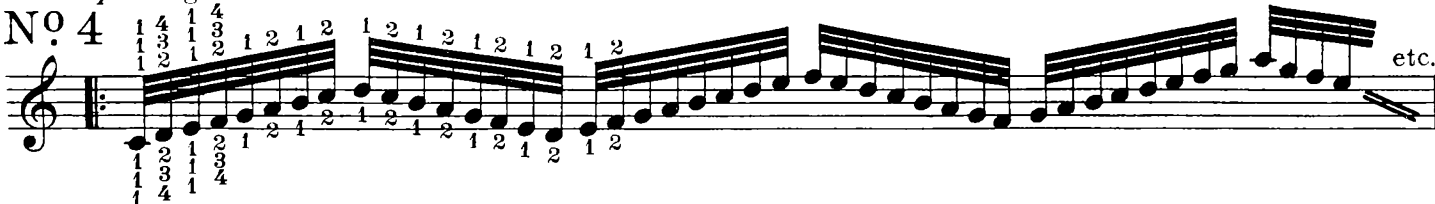


Through all keys | *Durch alle Tonarten* | Dans tous les tons | *En todos los tonos*

Presto e leggiero

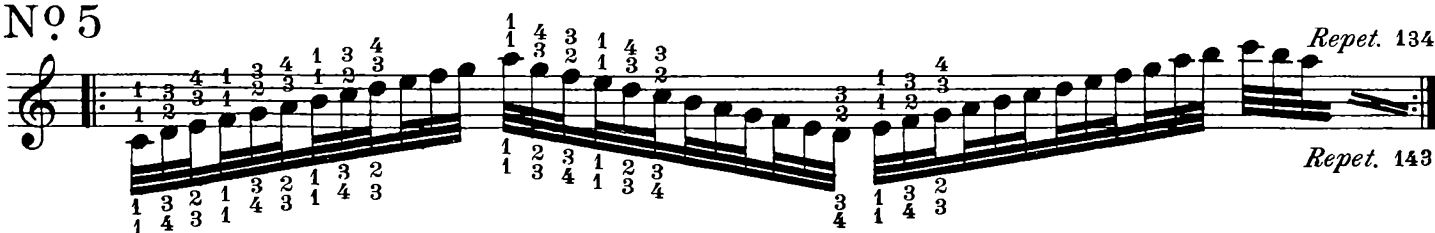
poco legato

No 4



*Repet. 1313
1414*

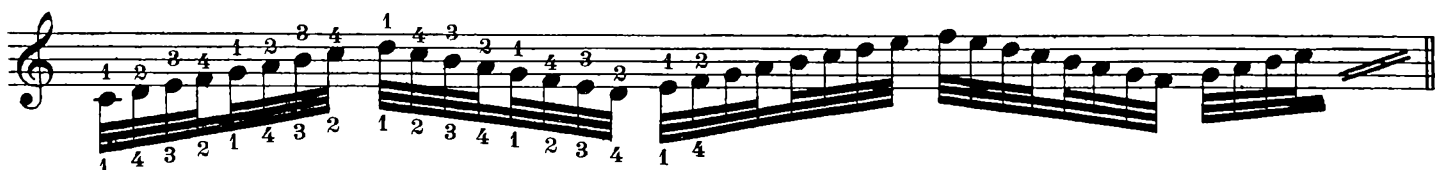
No 5



Repet. 134

Repet. 143

No 6



Repet.

A difficult, yet decidedly effective exercise. Do not play too slowly.

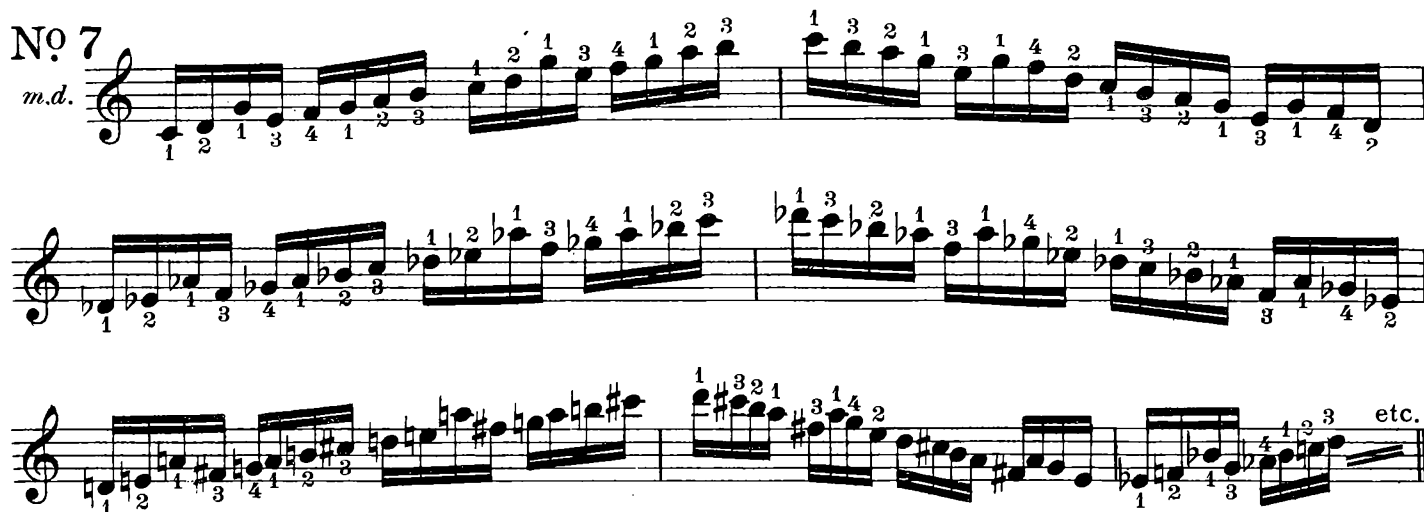
Eine nicht leichte, aber sehr wirkungsvolle Übung. Nicht zu langsam zu spielen.

Un exercice pas facile, mais d'un excellent effet. Ne jouez pas trop lentement.

Un ejercicio no muy fácil pero de un excelente efecto. No se toque demasiado despacio.

No 7

m.d.



m.s.



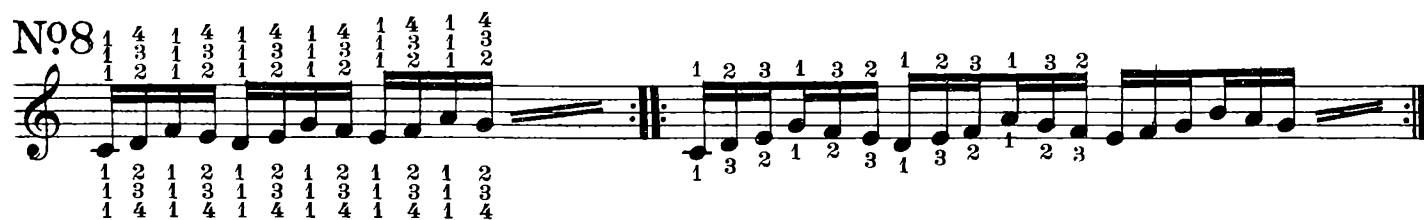
Rapidly; nimble fingers; practise all fingerings.

Schnell; mit flinken Fingern; man übe alle Fingersätze.

Rapidement; les doigts agiles; étudiez tous les doigtés.

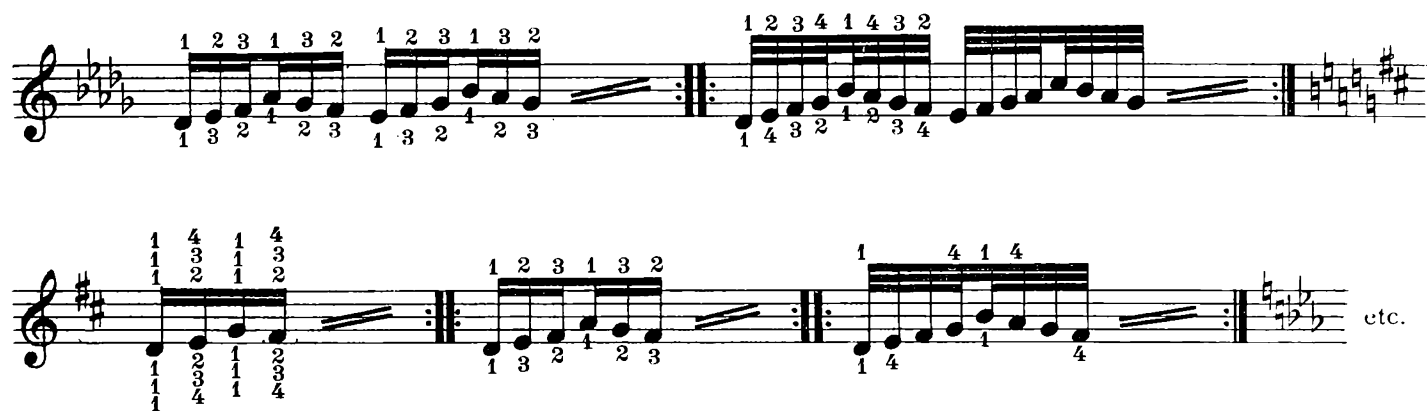
Rápidamente, con dedos ágiles; estudiense todas las digitaciones.

No 8



No 9





The immediate beneficial effect of this exercise on the thumbs will be apparent to all who practise it. Keep wrists and arms relaxed.

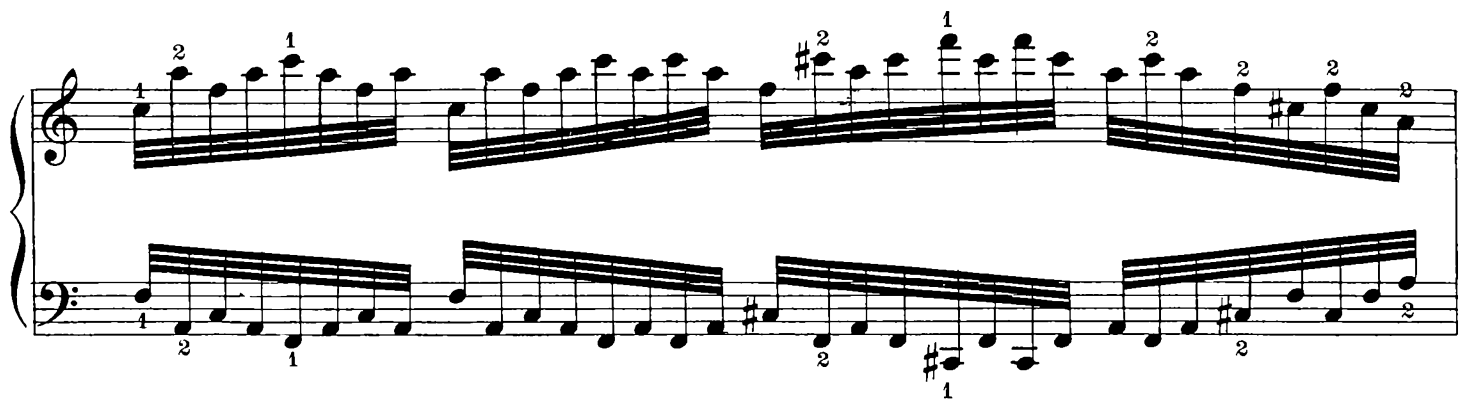
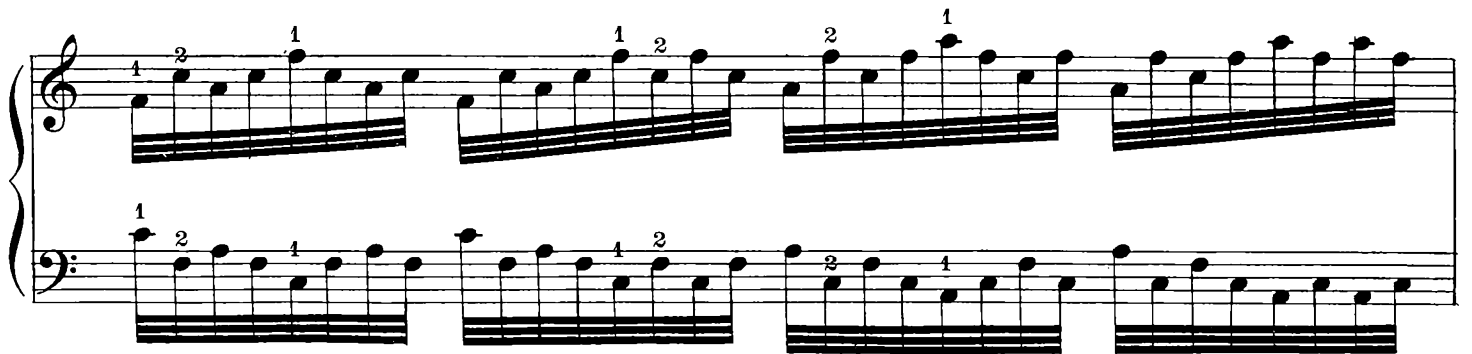
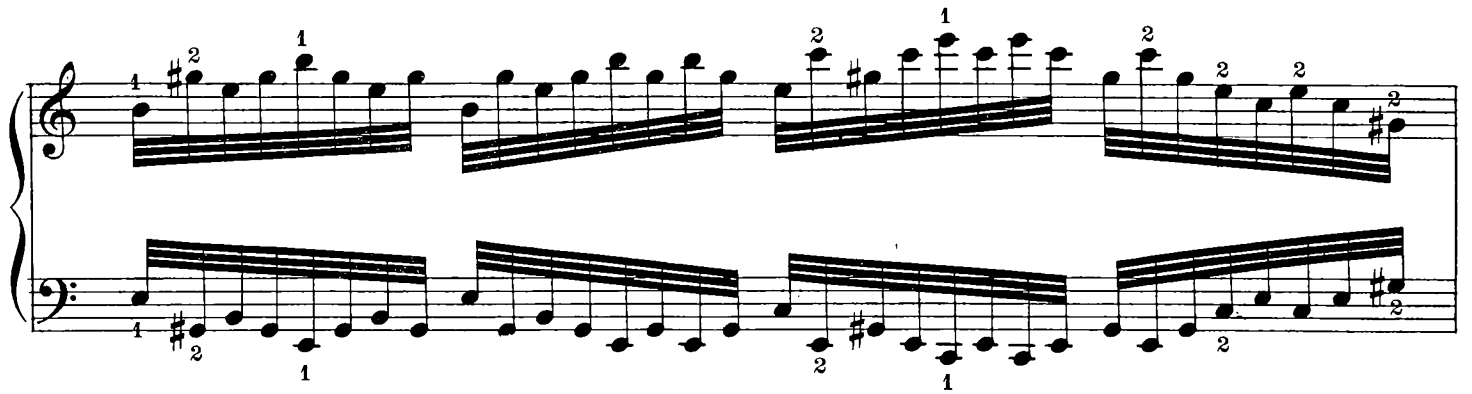
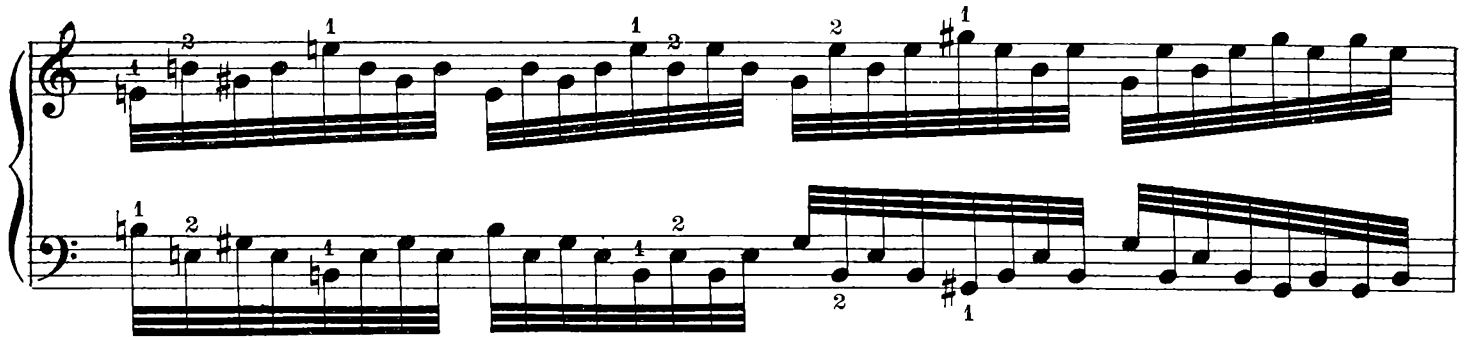
*Die augenblickliche, wohl-
tuende Wirkung dieser Ü-
bung auf die Daumen, wird
jedem der sie spielt, ein-
leuchten. Handgelenke und
Arme sind locker zu halten.*

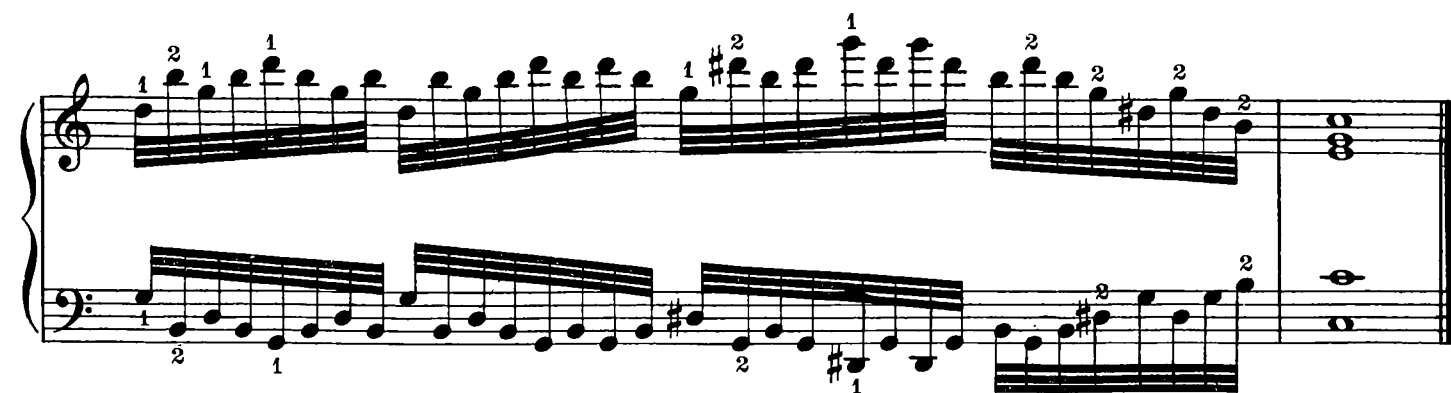
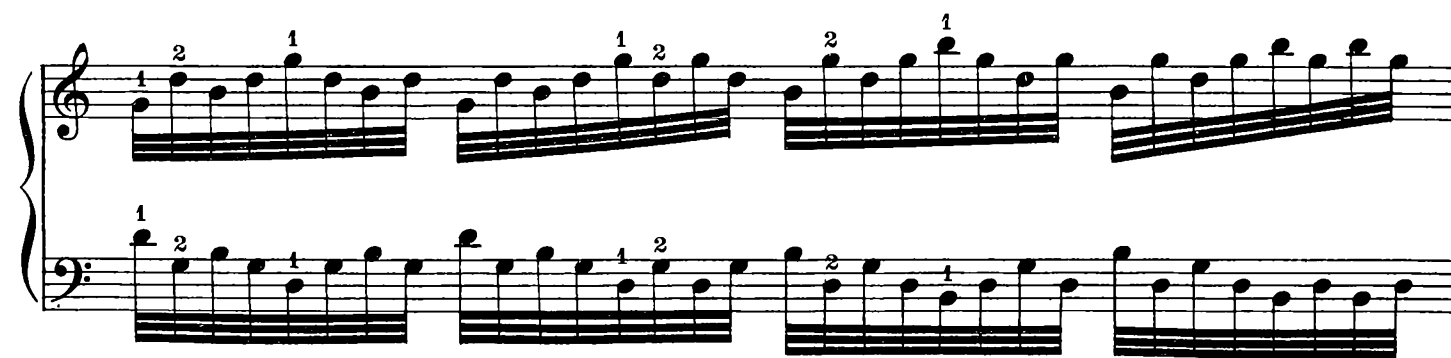
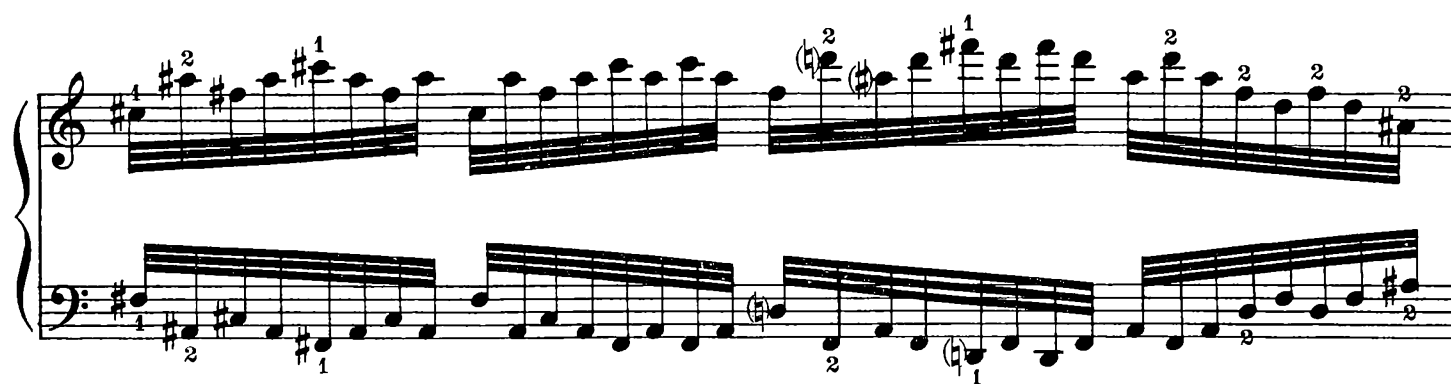
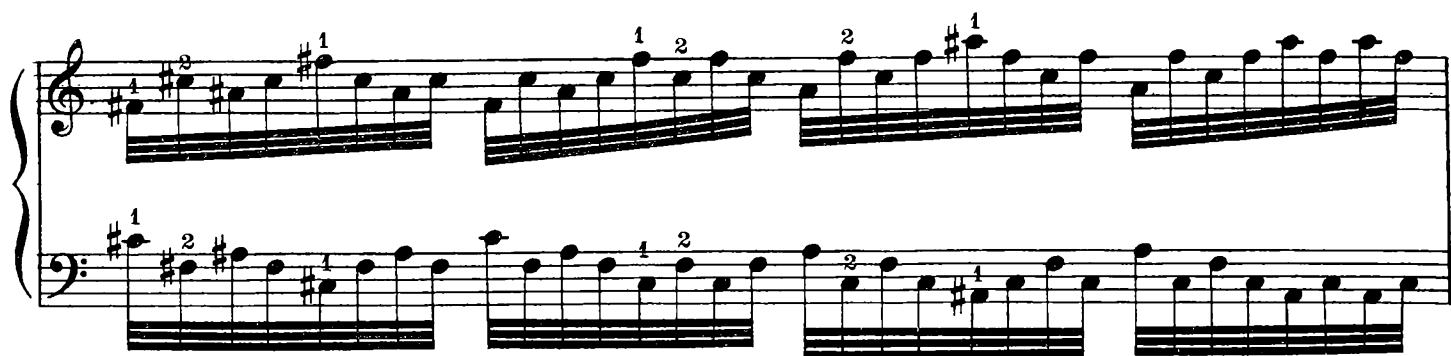
Quiconque jouera cet ex-
ercice se rendra compte de
l'action instantanée et bien-
faisante qu'il exerce sur les
pouces. Gardez les poignets
et les bras souples.

*Quien toque este ejerci-
cio se dará cuenta de la ac-
ción instantánea y benefi-
cial que ejerce sobre los pulgares.
Guárdense las muñecas y
los brazos flexibles.*

Nº 10 *legato*

This page of piano sheet music consists of five systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including many slurs and fingerings (1, 2, 3, 4). The notation includes various note values, rests, and dynamic markings. The first system shows a series of slurs and fingerings across the first four measures. The second system continues with similar patterns, including a triplet in the third measure. The third system features a more complex rhythmic structure with many slurs. The fourth system shows a series of slurs and fingerings across the first four measures. The fifth system continues with similar patterns, including a triplet in the third measure.





Not too fast; play
cleanly.

*Nicht zu schnell. Sauber
zu spielen.*

Pas trop vite; jouez
juste.

*No demasiado aprisa;
con limpieza.*

Nº 14

The score for exercise Nº 14 is written for piano (p-mf) and consists of two systems. Each system has a treble and a bass staff. The music features a series of slurs and fingerings (1, 2, 3) indicating a specific technique. The first system ends with a repeat sign, and the second system ends with a final cadence.

In all keys.

In allen Tonarten.

Dans tous les tons.

En todos los tonos

Both of the following
exercises should be played
first in a moderate tempo;
later with greater speed.
Accuracy in attack must
be cultivated.

*Beide folgende Übungen
sollen zuerst in einem
mässigen Tempo gespielt
werden, später mit grösser-
er Schnelligkeit. Man
sorge für Treffsicherheit.*

Les deux exercices sui-
vants doivent être joués
d'abord dans un mouvement
modéré; ensuite plus vite.
Ayez soin de la justesse.

*Ambos ejercicios sigui-
entes se deben tocar prime-
ramente en un movimien-
to moderado; después más
aprisa. Procúrese tocar
limpio.*

Nº 15

The score for exercise Nº 15 is marked 'm. s. 8va balsa' and consists of two systems. Each system has a treble and a bass staff. The music features a series of slurs and fingerings (1, 2, 3) indicating a specific technique. The first system ends with a repeat sign, and the second system ends with a final cadence. The score includes various key signatures and a 'etc.' marking at the end.

Not only beneficial
for the thumbs, but also
for stretching and mak-
ing the hand supple.

*Nicht allein gut für die
Daumen, sondern auch für
die Ausdehnung und Nach-
giebigkeit der Hand.*

Non seulement d'une
bonne influence sur les
pouces, mais aussi sur
l'extension et la flexibi-
lité de la main.

*No sólo benéfico para
los pulgares, sino también
para la extensión y flexi-
bilidad de la mano.*

No 16

The musical score for No 16 consists of four systems, each with a treble and bass staff. The piece is in 4/4 time and features a sequence of chords and single notes. Fingerings are indicated by numbers 1-5 above the notes. The key signature changes from C major to G major (one sharp) in the second system, and then to D major (two sharps) in the third system. The fourth system continues in D major. The notation includes various accidentals (sharps, flats, naturals) and rests to indicate the specific notes and timing of the exercise.

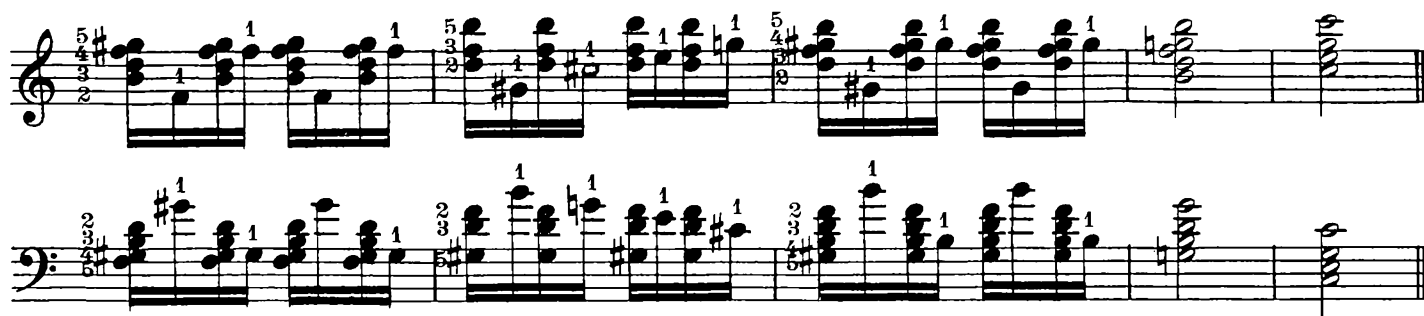
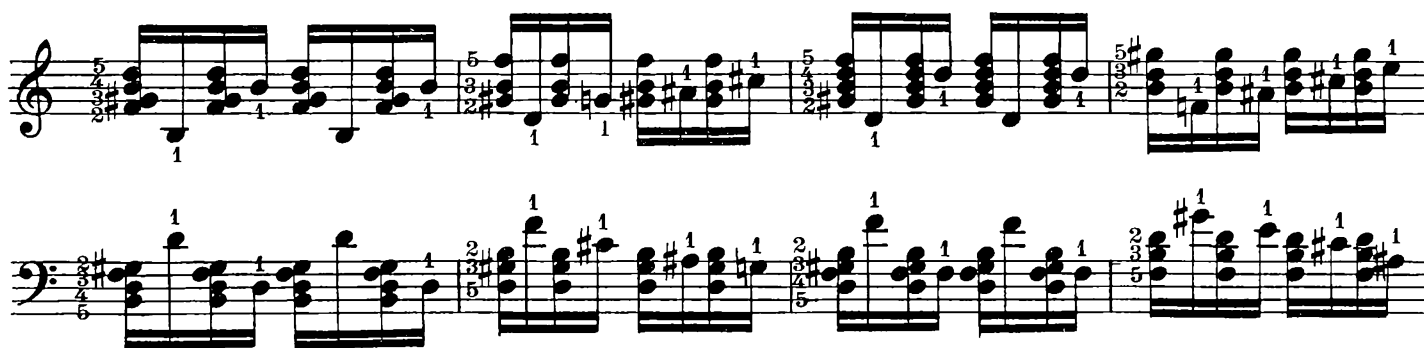
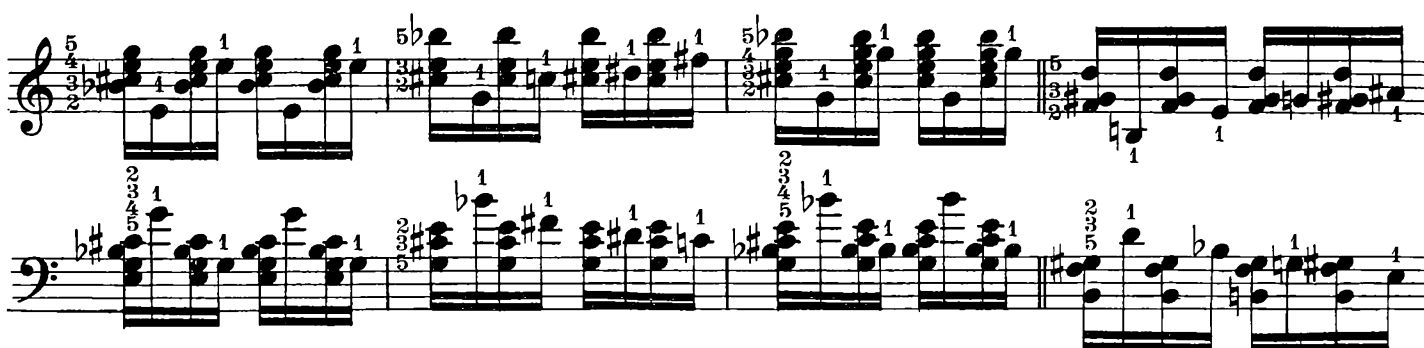
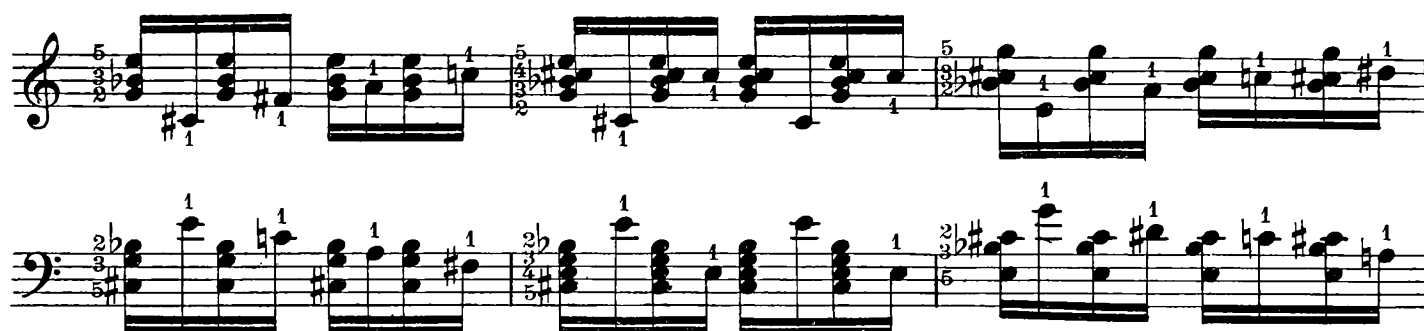
Not too fast; play firmly. Practise each hand alone.

Nicht zu schnell; kräftig zu spielen. Übe jede Hand allein.

Pas trop vite; jouez fort. Etudiez les mains séparément.

No demasiado aprisa; tóquese fuerte. Estúdiese cada mano separada.

Nº 17

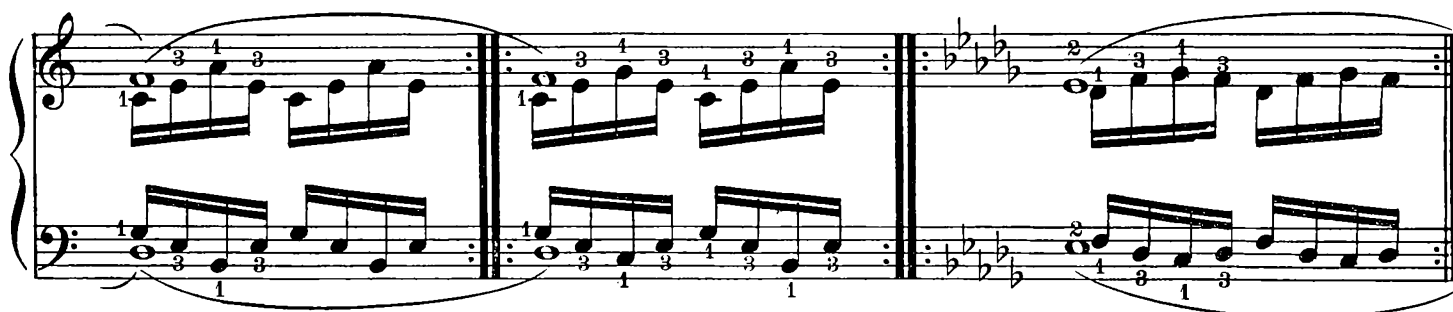
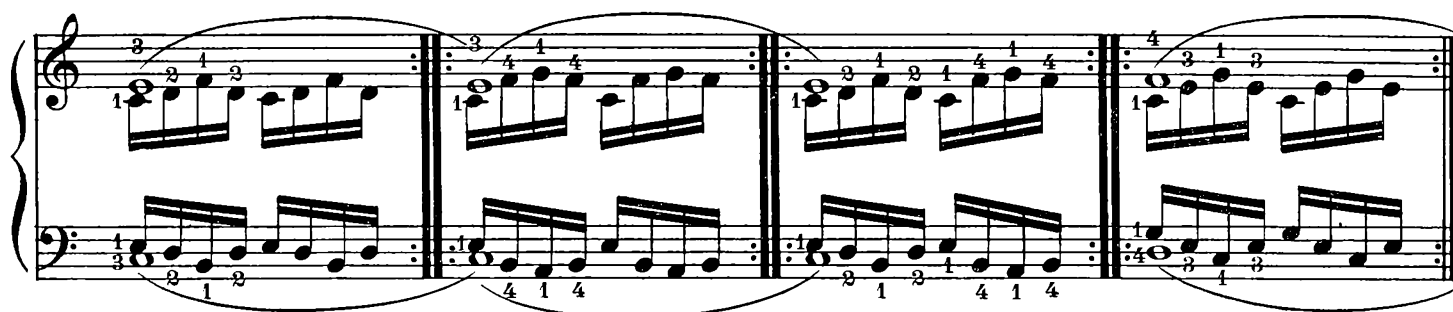
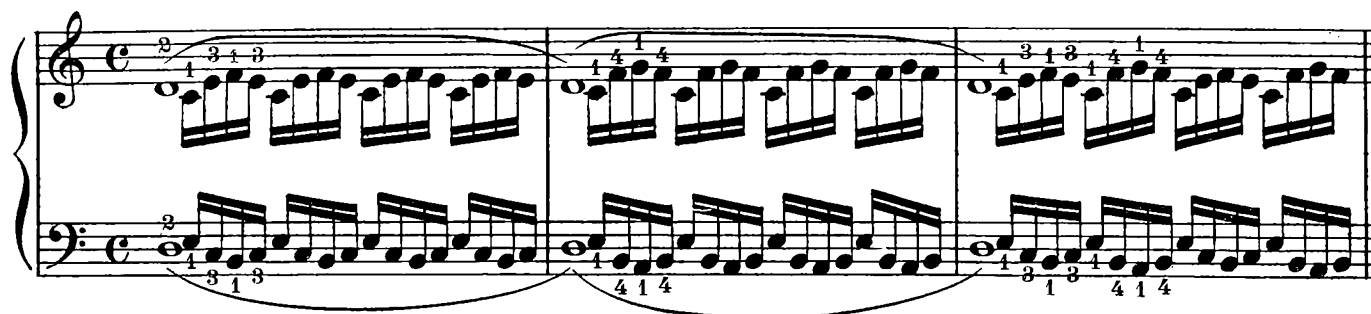


Special thumb exercises, as preparation for the scales.

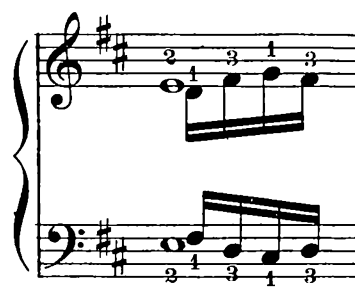
Besondere Daumenübungen, als Vorbereitung für die Tonleitern.

Exercices spéciaux pour les pouces, servant de préparation à l'étude des gammes.

Ejercicios especiales para los pulgares, como preparación para el estudio de las escalas.

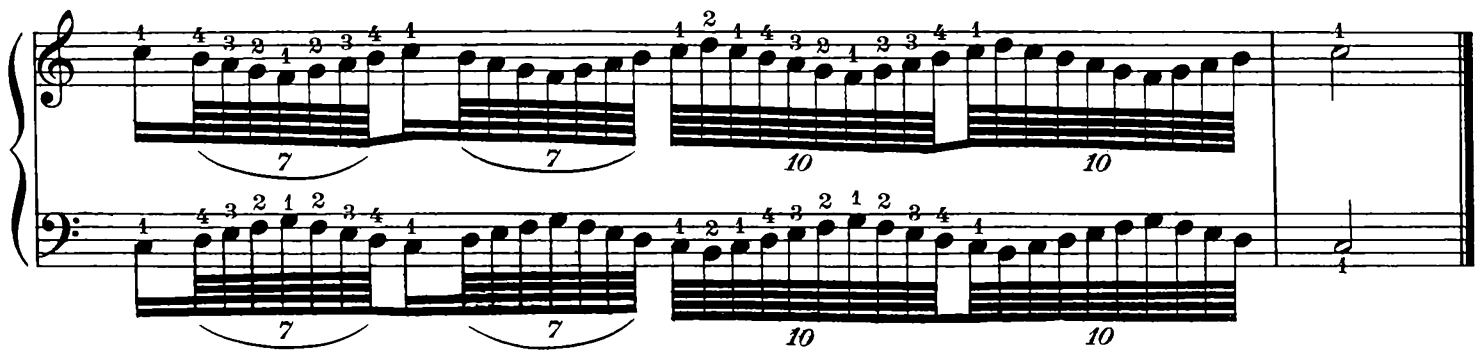
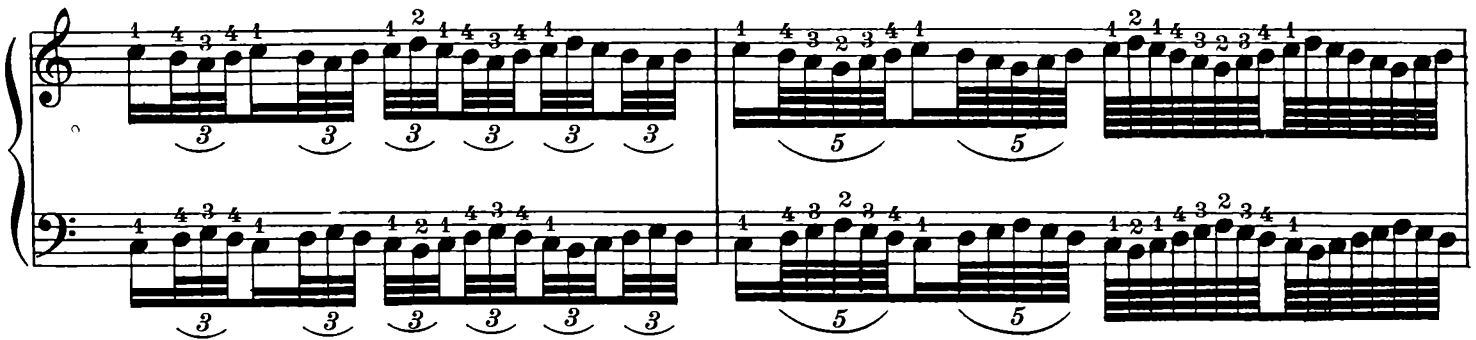
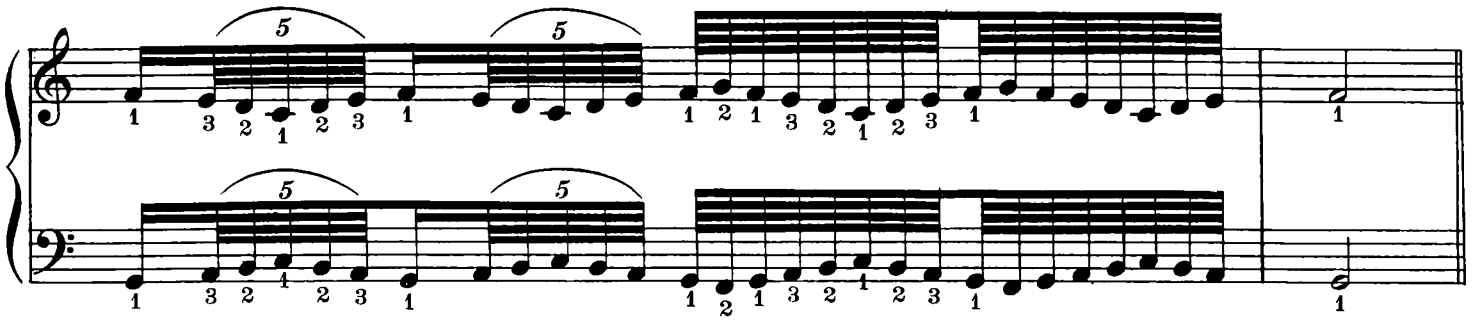
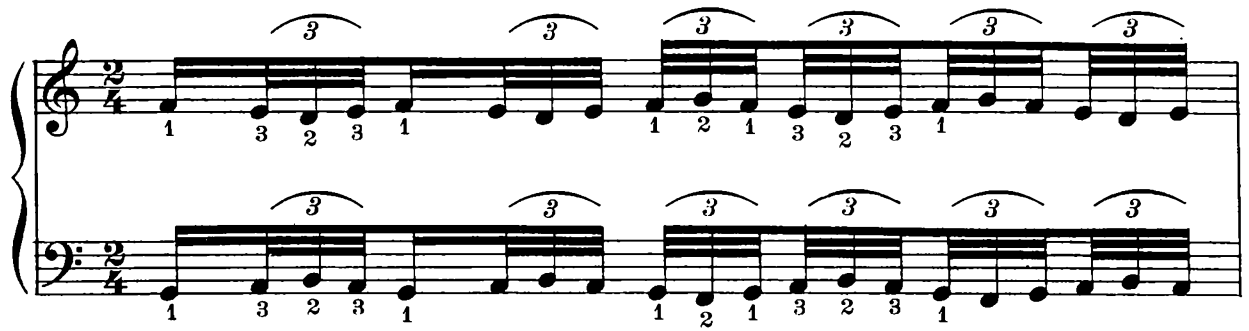


as before
etc.
wie vorher
comme avant
como antes

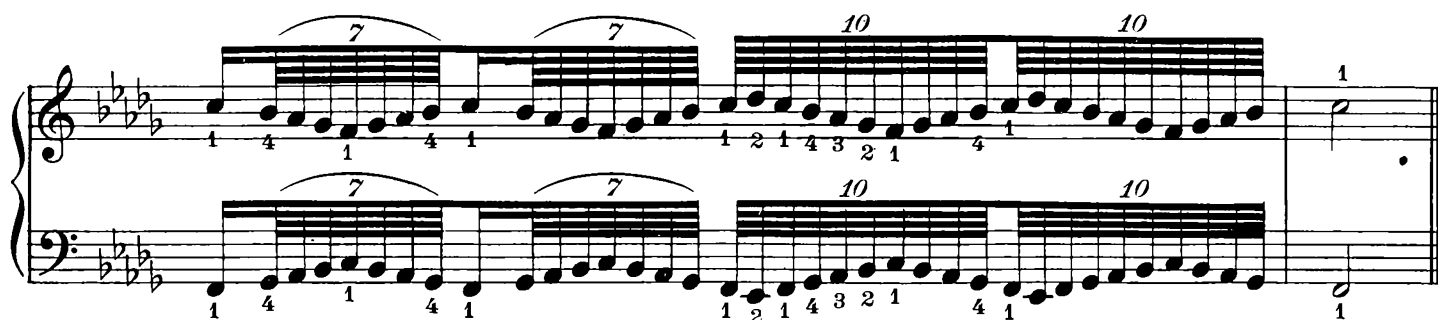
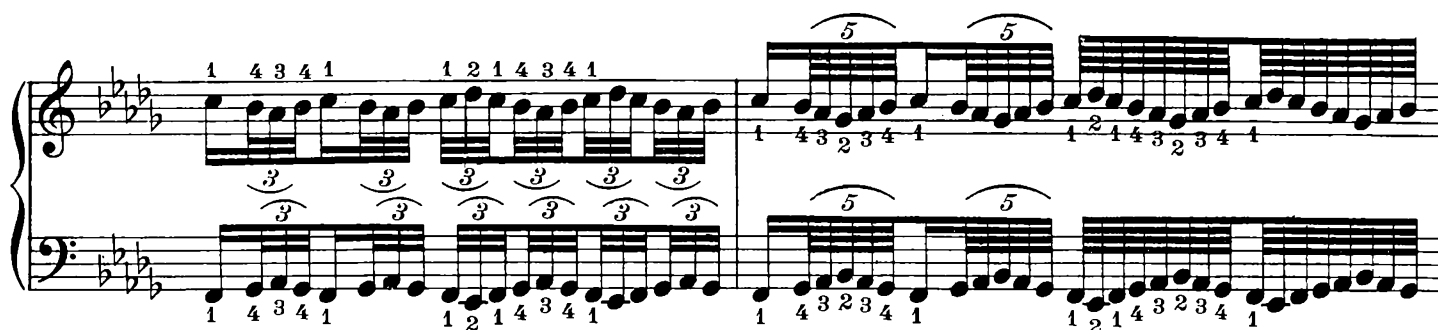
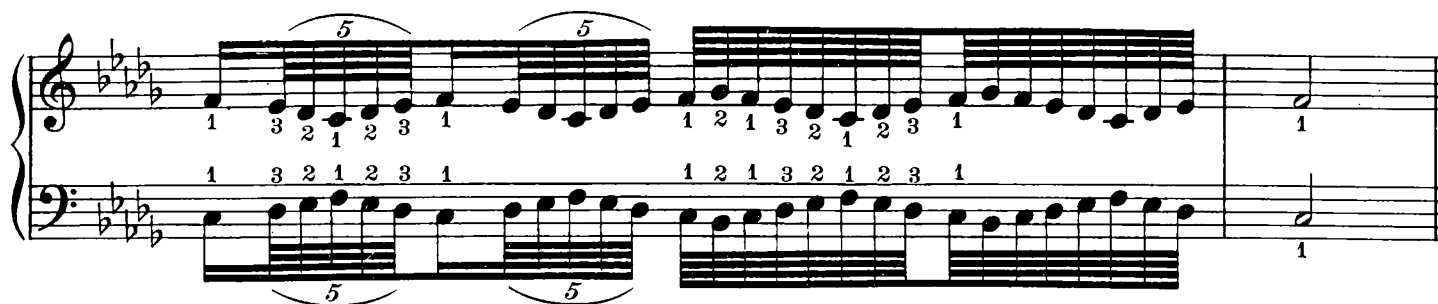
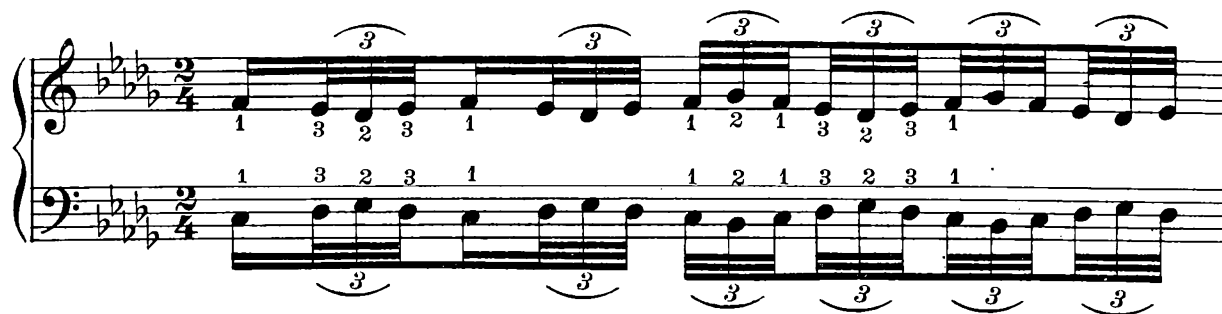


and in all keys
etc.
und in allen Tonarten
et dans tous les tons
y en todos los tonos

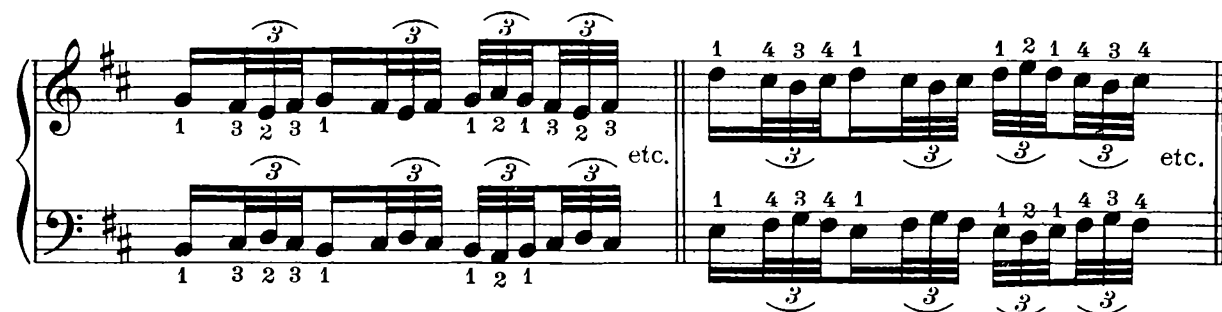
C major
C dur
Ut majeur
Do mayor



Db major
Des dur
Réb majeur
Reb mayor



D major
D dur
Ré majeur
Re mayor



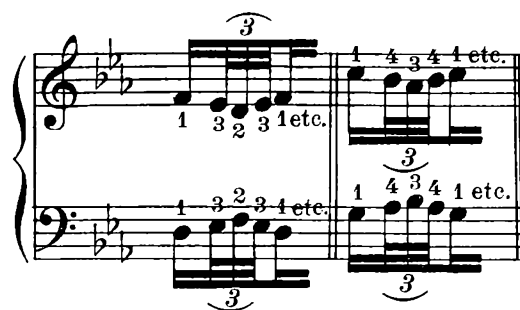
The positions for the l.h. in the scales of G, D, A and F major have been chosen in accordance with the fingerings advocated in the Chapter: "Virtuosity of the Scales."

Die Stellungen für die l. H., in den Tonleitern von G, D, A und Fdur, sind nach den Fingersätzen gewählt worden, welche im Kapitel: "Virtuosität der Tonleitern" empfohlen sind.

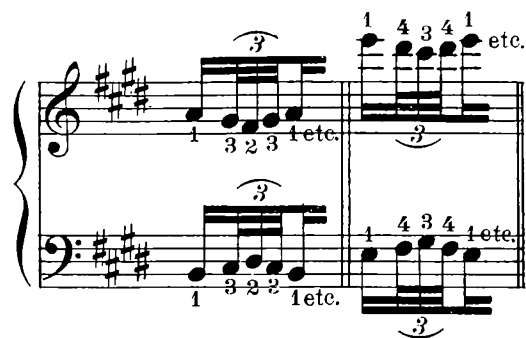
Les positions pour la m.g. dans les gammes de Sol, Ré, La et Fa majeur ont été choisies d'après les doigtés recommandés dans le Chapitre: "Virtuosité des Gammes."

Las posiciones para la m. iz., en las escalas de Sol, Re, La y Fa mayor, han sido elegidas conforme a las digitaciones recomendadas en el Capítulo intitulado: "Virtuosidad en las Escalas."

E♭ major
Es dur
 Mib majeur
Mi♭ mayor



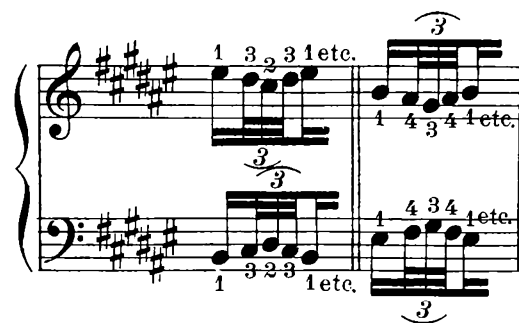
E major
E dur
 Mi majeur
Mi mayor



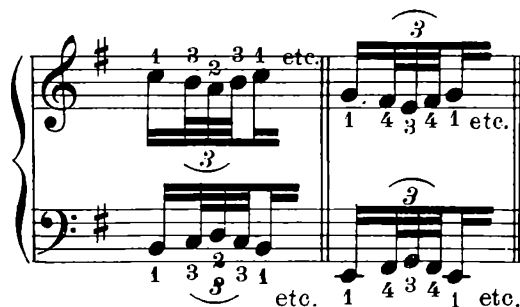
F major
F dur
 Fa majeur
Fa mayor



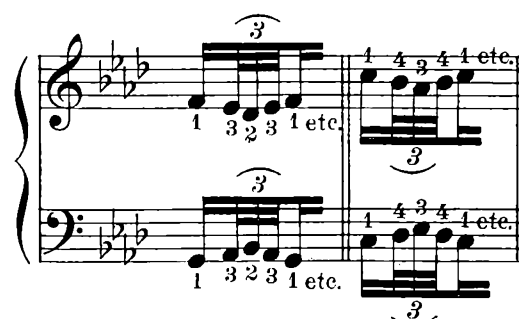
F# major
Fis dur
 Fa# majeur
Fa# mayor



G major
G dur
 Sol majeur
Sol mayor



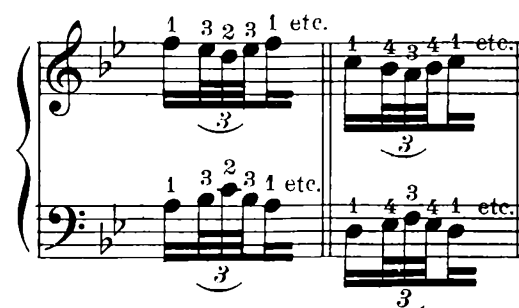
A♭ major
As dur
 Lab majeur
Lab mayor



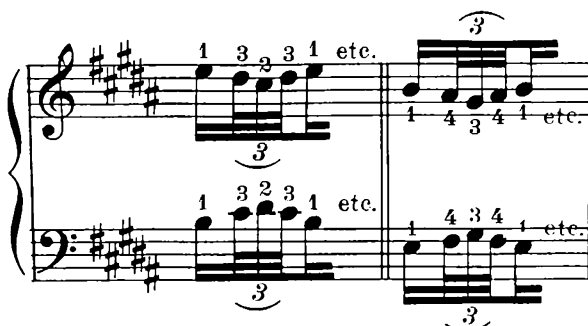
A major
A dur
 La majeur
La mayor



B♭ major
B dur
 Sib majeur
Sib mayor



B major
H dur
 Si majeur
Si mayor



Original exercises, ex-
pressly written for this work,
by

*Originalübungen, ei-
gens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente para
esta obra, por*

EMIL von SAUER

The page contains five systems of musical notation for piano exercises. Each system consists of a grand staff with a treble clef and a bass clef. The exercises are in 2/4 time and feature various key signatures and fingerings. The notation includes eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The exercises are numbered 1 through 4 in each system.



Original exercises, expressly written for this work, by

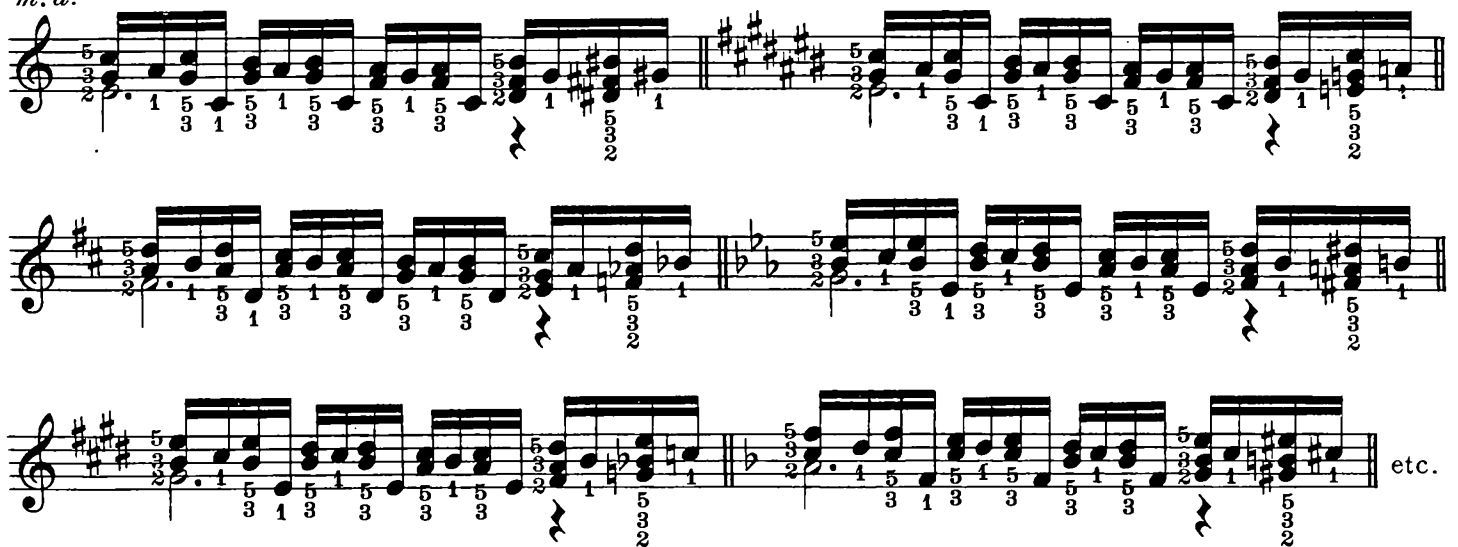
Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

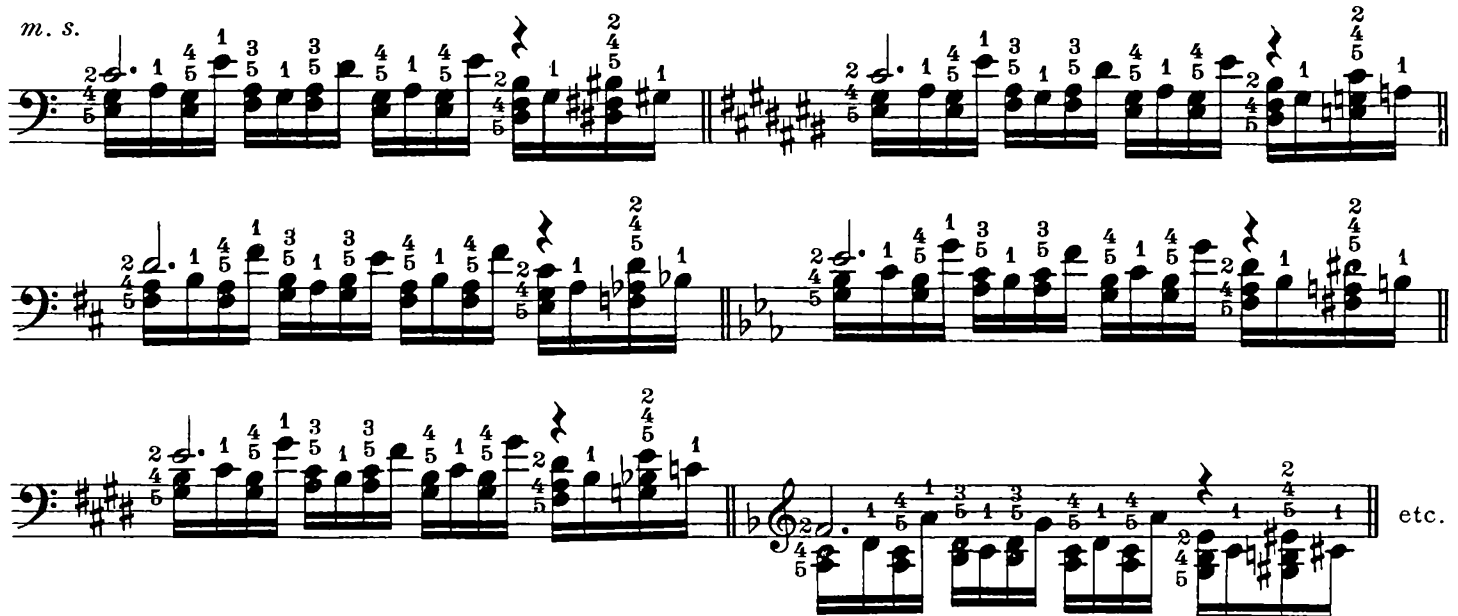
Ejercicios originales, escritos especialmente para esta obra, por

LEOPOLD GODOWSKY

m. d. Lento – Moderato – Allegro (*A.J.*)



m. s.



Original exercises,
expressly written for this
work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi-
naux, écrits expressé-
ment pour cette oeuvre,
par

*Ejercicios origi-
nales, escritos especial-
mente para esta obra,
por*

RUDOLF GANZ

Although essentially an
exercise for the thumbs
and as such highly bene-
ficial the following is al-
so of service for the ex-
tension and flexibility of
the hands. (A.J.)

*Obgleich die folgende
Übung vor allem für den
Daumen bestimmt ist und
im hohen Grade Nutzen
bringt, so bildet sie auch
die Hand aus in Bezug
auf deren Streckung und
Biegsamkeit. (A.J.)*

Bien que l'exercice
suivant ait été écrit
principalement pour les
pouces, et que, comme
tel, il soit d'une grande
utilité, il sert aussi pour
donner l'extension et la
flexibilité aux mains.
(A.J.)

*Aunque el ejercicio
siguiente haya sido ideado
principalmente para los
pulgares, y como tal es su-
mamente provechoso, es
también útil para dar ex-
tensión y flexibilidad a
las manos. (A.J.)*

The musical notation consists of four staves, each with two measures of music. The first staff is in C major (one sharp) and shows an ascending scale with fingerings 1, 4, 1, 5, 2 and a descending scale with fingerings 1, 3, 2, 5, 2, followed by the word 'simile'. The second staff is in D major (two sharps) and shows an ascending scale with fingerings 1, 4, 1, 5, 2 and a descending scale with fingerings 1, 3, 2, 5, 2, followed by the word 'simile'. The third staff is in E major (three sharps) and shows an ascending scale with fingerings 1, 4, 1, 5, 2 and a descending scale with fingerings 1, 3, 2, 5, 2, followed by the word 'simile'. The fourth staff is in F major (one sharp) and shows an ascending scale with fingerings 1, 4, 1, 5, 2 and a descending scale with fingerings 1, 3, 2, 5, 2, followed by the word 'simile'.

1 4 1 5 *simile*
3 2

1 4 1 5 *simile*
3 2

m. s. 1 3 2 5 1 3 2 3 1 3 2 5 1 3 2 5 *simile*
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1 3 2 5 *simile* 1 3 2 5 *simile*
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1 3 2 5 *simile* 1 3 2 5 *simile*
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1 3 2 5 *simile* 1 3 2 5 *simile*
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1 3 2 5 *simile* 1 3 2 5 *simile*
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1 3 2 5 *simile* 1 3 2 5 *simile*
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1 3 2 5 *simile* 1 3 2 5 *simile*
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente
para esta obra, por*

ALFRED CORTOT

These cleverly con-
ceived thumb exercises
develop also the flexi-
bility of the whole hand.
(A.J.)

*Diese geschickt aus-
gedachten Daumenübun-
gen entwickeln auch die
Gelenkigkeit der ganzen
Hand. (A.J.)*

Ces exercices de pou-
ces, fort ingénieux, dé-
veloppent aussi la flexi-
bilité de toute la main.

*Estos ingeniosos ejer-
cicios de pulgares tam-
bién desarrollan la flexi-
bilidad de toda la mano.
(A.J.)*

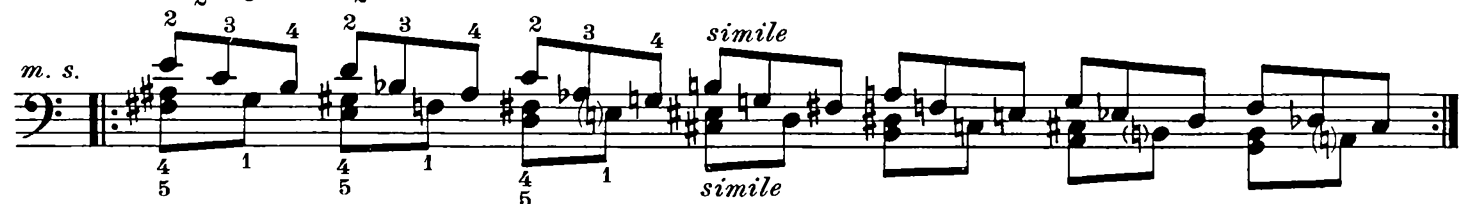
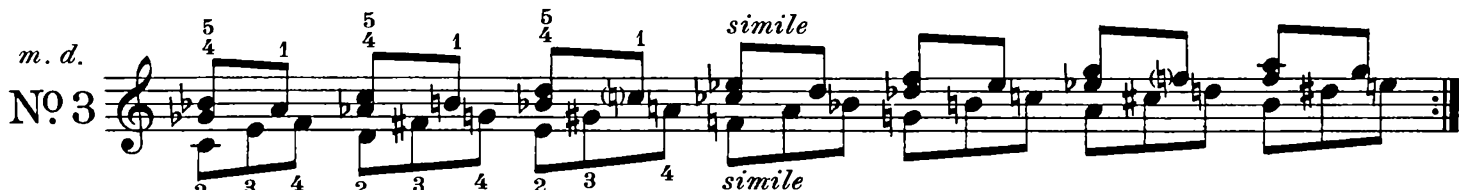
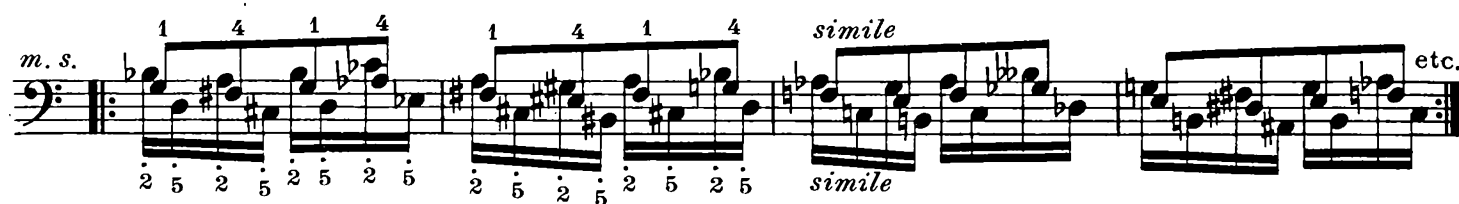
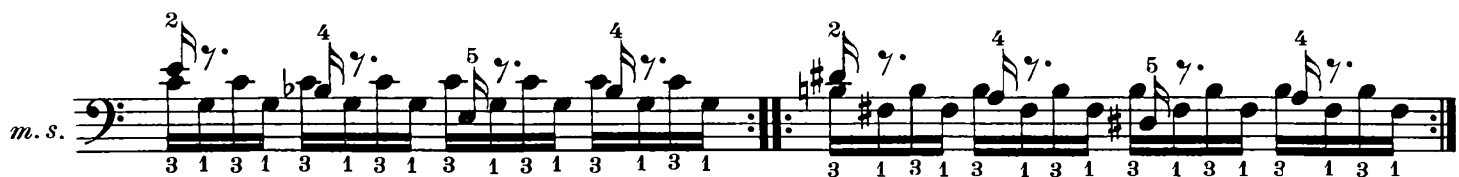
m. d.
No 1

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

2 4 5 4 2 4 5 4

3 1 simile

simile





Finger Exercises



Fingerübungen



Exercices de Doigts



Ejercicios de Dedos



Finger Exercises

They should be practised, as a general rule, in a moderate tempo, sonorously, with a vigorous touch and fingers that are well lifted. But one should not neglect playing them a number of times softly, taking care that the tone remains clear and agreeable, and that no notes are dropped through playing too softly.

The following exercise is beneficial for the strength, independence and evenness of the fingers. It should, like all other exercises, be conscientiously played in all keys. Disregarding this advice makes it impossible to gain that technical mastery which results only from complete control of the given material. Better one exercise in all keys than three exercises in one key.

Finger exercises should, finally, be practised with all dynamic gradations in legato and staccato, including <=> and with various rhythms (see page 179) in Andante, Moderato, Allegro, Presto.

Fingerübungen

Nach allgemeiner Regel sollen dieselben in einem mässigen Tempo und forte, mit kräftigem Anschlag und gut gehobenen Fingern gespielt werden. Man unterlasse aber nicht, sie öfters auch leise zu spielen, wobei jedoch auf einen guten, klaren Ton und auch darauf geachtet werden muss, dass keine Note durch allzu leises Spiel verloren gehe.

Die folgende Übung wirkt ungemein günstig auf Kraft, Unabhängigkeit und Ebenmässigkeit der Finger. Dieselbe, wie alle folgenden Übungen, gehe man gewissenhaft in allen Tonarten durch; wer das unterlässt, verwirft die Möglichkeit, jene technische Herrschaft zu erlangen, die zur Beherrschung des gegebenen Materials erforderlich ist. Man spiele lieber eine Übung in allen Tonarten, als drei Übungen in einer einzigen.

Fingerübungen sollten schliesslich mit allen dynamischen Abstufungen im legato und staccato, einbegriffen <=> und mit verschiedenem Rhythmus (siehe Seite 179) in Andante,

Exercices de doigts

On doit les étudier, en règle générale, dans un mouvement modéré, forte, avec un toucher vigoureux et en levant bien les doigts. Cependant, il ne faut pas négliger de les jouer souvent piano, et on aura alors soin de produire un son de bonne qualité, clair, et aussi de ne pas rater de notes en jouant trop doucement.

L'exercice suivant produit d'excellents résultats quant à la force, l'indépendance et l'égalité des doigts. Il faut le jouer, comme tous les exercices, dans tous les tons. Celui qui néglige ce conseil rejette, sciement, la possibilité d'obtenir cette technique souveraine qui est le résultat de la maîtrise de la matière donnée. Mieux vaut un exercice dans tous les tons que trois exercices dans un seul ton.

On étudiera en outre les exercices de doigts avec toutes les gradations dynamiques, en legato et staccato, y compris <=> et avec différents rythmes (voir page 179 en Andante, Mod^{to}, All^o, und Presto geübt werden. Allegro, Presto.

Ejercicios de dedos

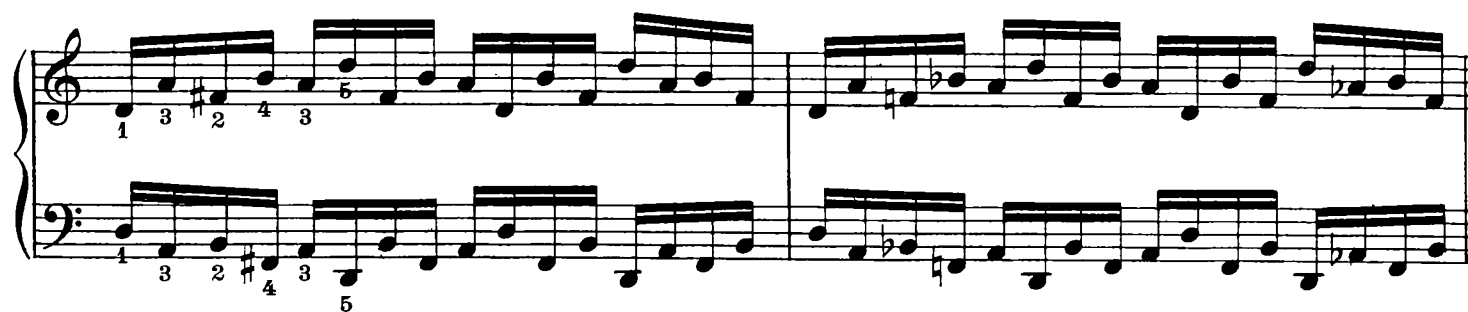
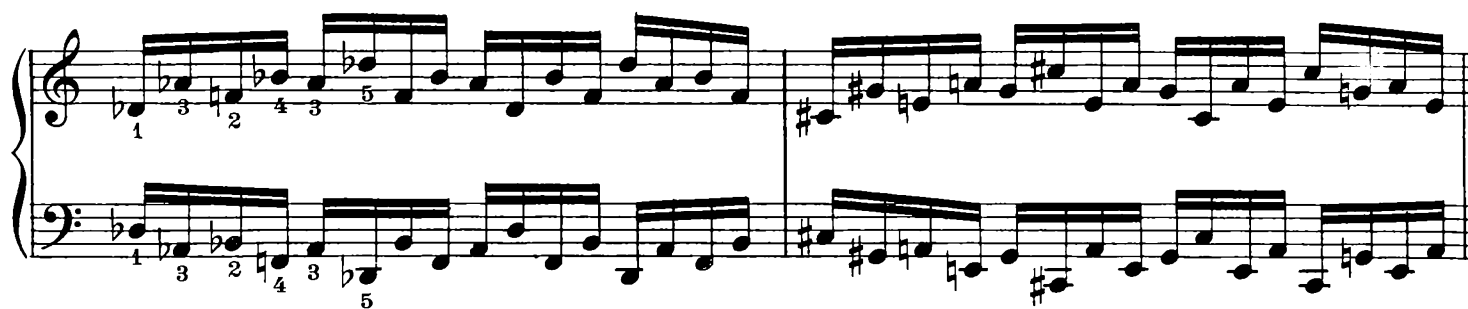
Se deben estudiar, por regla general, en un movimiento moderado, fuerte, con "toucher" vigoroso y levantando bien los dedos. Por otro lado, no hay que descuidar tocarlos a menudo piano, cultivando entonces un sonido de buena calidad y claro, y sin perder notas por tocar demasiado suave.

El ejercicio siguiente produce excelentes resultados en cuanto a la fuerza, independencia e igualdad de los dedos. Se tocará, así como hay que hacerlo con todos los ejercicios, en todos los tonos. El que descuide este consejo, perderá la posibilidad de adquirir esa técnica soberana que es el resultado del dominio completo sobre el material dado. Más vale un ejercicio en todos los tonos, que tres ejercicios en un tono solo.

Se estudiarán los ejercicios de dedos también con todas las gradaciones dinámicas, en legato y staccato, incluso <=> y con diferentes ritmos (véase página 179) en Andante, Moderato, Allegro, Presto.

(♩ = 126-138) Mod^{to}, All^o, und Presto geübt werden. Allegro, Presto.

No 1



Through all keys
Durch alle Tonarten
 Dans tous les tons
En todos los tonos

etc.

All the exercises given here are "advanced work" and it is taken for granted that the student already has practised the easier, more usual forms. The following two, three, four and five finger exercises are of special value for giving strength to the fingers. Practise them first in a moderate tempo with *vigorous accents* which are to be given chiefly with the fingers, but also to some extent with the arm. Later practise them faster, keeping up the forceful accents. The hands should glide along gently but not stiffly.

Alle hier angegebenen Übungen sind "höhere Studien" und ich setze voraus, dass der Studierende bereits die leichteren, üblichen Formen kennt. Folgende zwei, drei, vier und fünf Fingerübungen sind von grösstem Wert, um Kraft in den Fingern zu erlangen. Man übe sie zuerst in mässigem Tempo, mit kräftigen Akzenten, welche hauptsächlich mit den Fingern, aber auch etwas mit dem Arm auszuführen sind. Später übe man sie schneller, aber beachte auch dabei die kräftigen Akzente. Die Hände müssen ohne Steifheit, ruhig dahingleiten.

Tous les exercices donnés ici sont d'un ordre "avancé" et il est entendu que l'élève connaît déjà les formes plus faciles et courantes. Les exercices suivants de deux, trois, quatre et cinq notes sont du plus grand secours pour donner la force aux doigts. Etudiez-les d'abord dans un mouvement modéré, avec des accents vigoureux, donnés surtout des doigts mais aussi un peu du bras. Plus tard jouez-les plus vite, mais en gardant une vigoureuse accentuation. Les mains doivent se déplacer avec tranquillité et sans raideur.

Todos los ejercicios dados aquí son de un orden "avanzado" y queda sobrentendido que el discípulo ya conoce las formas mas fáciles y corrientes. Los ejercicios siguientes de dos, tres, cuatro y cinco dedos, son muy eficaces para dar fuerza a los dedos. Estúdiense primeramente en un movimiento moderado, con acentos vigorosos, dados sobretudo con los dedos, pero también algo con el brazo. Más tarde se tocará más aprisa, cuidando de conservar el vigor de los acentos. Las manos deben moverse con tranquilidad y sin rigidez.

m. d. ($\text{♩} = 76 - 100$)

Nº 2

*m. s. due
ottave bassa*

The musical score consists of ten staves, each containing a sequence of eighth-note patterns. The patterns are designed to be reversed in order. The fingerings indicated are 3, 4, 2, 1, 2, 3, 4, 5. The score ends with 'etc.' on the final staff.

This sequence of fin-
gers is to be reversed of-
ten.

*Die Reihenfolge der
Fingersätze soll öfters
gewechselt werden.*

On changera souvent
l'ordre des doigts.

*Se cambiará a menudo
el orden de las digitacion-
es.*

After all the keys have been played through, repeatedly, with one fingering one may retain this exercise for regular practise using it in the following manner: the first four keys with $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; the next four keys with $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; and the last four keys with $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. This sequence should be reversed frequently.

Nachdem alle Tonarten mit jedem einzelnen Fingersatz wiederholt durchgespielt worden sind, kann man als gewöhnliches Studium in folgender Weise üben: Die ersten vier Tonarten mit $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; die nächsten vier Tonarten mit $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; und die letzten vier Tonarten mit $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. Diese Reihenfolge soll öfters gewechselt werden.

Après que tous les tons ont été joués et rejoués avec un seul doigté on pourra garder cet exercice pour l'étude habituelle de la façon suivante: les quatre premiers tons avec $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; les quatre tons suivants avec $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; les quatre derniers tons avec $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. On changera souvent cet ordre.

Después de haber tocado repetidas veces todos los tonos con una sola digitación, se puede conservar este ejercicio para el estudio habitual de la manera siguiente: los cuatro primeros tonos con $\begin{smallmatrix} 345 \\ 543 \end{smallmatrix}$; los cuatro tonos siguientes, con $\begin{smallmatrix} 234 \\ 432 \end{smallmatrix}$; los cuatro últimos tonos, con $\begin{smallmatrix} 123 \\ 321 \end{smallmatrix}$. Se cambiará este orden a menudo.

No 3

m. d.

m. s. due octave bassa

etc.

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

f Andante con moto - *mf* Allegretto ed Allegro

Nº 4

legato ma non legatissimo

All the keys should be practiced at least once with each fingering. For regular practice take the first four keys with $\frac{5453}{3435}$; the next four keys with $\frac{4342}{2324}$; the last four keys with $\frac{3231}{1213}$. Change this order often.

Alle Tonarten müssen wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit $\frac{5453}{3435}$; die nächsten vier Tonarten mit $\frac{4342}{2324}$; die letzten vier Tonarten mit $\frac{3231}{1213}$. Man wechsle öfters diese Reihenfolge.

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec $\frac{5453}{3435}$; les quatre tons suivants avec $\frac{4342}{2324}$; les quatre derniers tons avec $\frac{3231}{1213}$. On changera souvent cet ordre.

Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con $\frac{5453}{3435}$; los cuatro tonos siguientes, con $\frac{4342}{2324}$; los cuatro últimos tonos, con $\frac{3231}{1213}$. Cámbiese a menudo el orden.

Practise in the same manner as N^o 3. All keys are to be played at first, and repeatedly, with one fingering; later for regular practise, take the first 6 keys with the lower and the next 6 keys with the upper fingering.

Man übe in derselben Weise wie Nr. 3 Alle Tonarten sollen erst mit einem Fingersatz wiederholt gespielt werden; für gewöhnliches Üben spiele man dann die ersten 6 Tonarten mit dem unteren und die letzten 6 Tonarten mit dem oberen Fingersatz.

A étudier de la même façon que le N^o 3. D'abord tous les tons se joueront, plusieurs fois, avec un même doigté; plus tard, pour l'étude habituelle prenez les 6 premiers tons avec le doigté inférieur et les 6 derniers tons avec le doigté supérieur.

Se estudiará de la misma manera que el No. 3 Primera-mente se tocarán todos los tonos, repetidas veces, con una misma digitación; luego, para el estudio habitual se tomarán los primeros 6 tonos con la digitación inferior y los 6 últimos tonos con la digitación superior.

(♩ = 84-138)

N^o 5

m.d.
1 2 3 4 1 2 3 4
2 3 4 5 2 3 4 5

*m.s. due
ottave bassa*
5 4 3 2 5 4 3 2
4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1
5 4 3 2 5 4 3 2

2 3 4 5 2 3 4 5
1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4
2 3 4 5 2 3 4 5

etc.

5 4 3 2 5 4 3 2
4 3 2 1 4 3 2 1

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

N^o 5^a

*m.s. due
ottave bassa*
2 3 2 4 3 4 3 5 2 3 2 4 3 4 3 5
1 2 1 3 2 3 2 4 1 2 1 3 2 3 2 4

4 3 4 2 3 2 3 1 4 3 4 2 3 2 3 1
5 4 5 3 4 3 4 2 5 4 5 3 4 3 4 2

1 2 1 3 2 3 2 4 1 2 1 3 2 3 2 4
2 3 2 4 3 4 3 5 2 3 2 4 3 4 3 5

5 4 5 3 4 3 4 2 5 4 5 3 4 3 4 2
4 3 4 2 3 2 3 1 4 3 4 2 3 2 3 1

etc.

4 3 4 2 3 2 3 1 4 3 4 2 3 2 3 1
5 4 5 3 4 3 4 2 5 4 5 3 4 3 4 2

2 3 2 4 3 4 3 5 2 3 2 4 3 4 3 5
1 2 1 3 2 3 2 4 1 2 1 3 2 3 2 4

Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

No 5^b *m. s.*
due ottave bassa

Through all the keys
Durch alle Tonarten
 Dans tous les tons
En todos los tonos

No 5^c *m. d. f-mf-p*

No 5^d *m. s. f-mf-p*

Nº 5^e *Allegro f - mf - p*

simile

For the third finger.

Für den dritten Finger.

Pour le troisième doigt.

Para el tercer dedo.

Nº 5^f *Allegretto f - mf - p*

etc.

Chromatic finger exercises.

They are of special worth in the development of a virtuoso technic, for they not only give the hand strength, but flexibility. Tausig was the first to develop these chromatic exercises in a virtuosic sense. The following exercises have, as a special feature, the consistent working out of the accents. In conjunction with these exercises one should practise those given in the section marked "For flexibility of the hand."

Chromatische Fingerübungen.

Sie sind von ganz besonderem Wert für die Ausbildung einer virtuoshaften Technik, denn sie verleihen der Hand nicht allein Kraft, sondern auch Gelenkigkeit. Tausig war wohl der erste, der sie im virtuosischen Sinne ausgearbeitet hat. Folgende Übungen zeichnen sich durch die consequente Ausnutzung der Akzente aus. Im Zusammenhang mit diesen chromatischen Übungen sind die Übungen "für Gelenkigkeit der Hand" aufzunehmen.

Exercices Chromatiques de doigts.

Ils sont d'une valeur spéciale pour le développement d'une technique de virtuose, car ils donnent à la main, non seulement la force, mais aussi la flexibilité. Tausig a été le premier à développer les exercices chromatiques dans le sens de la virtuosité. Les exercices suivants ont comme caractéristique l'emploi, logiquement développé, des accents. On prendra, avec les exercices suivants, ceux qui se trouvent sous la rubrique "Pour la souplesse de la main."

Ejercicios cromáticos de dedos.

Son de gran utilidad para el desarrollo de una técnica de "virtuoso," pues dan a la mano, no solo fuerza, sino flexibilidad. Tausig fué el primero en desarrollar estos ejercicios en el sentido de la virtuosidad. Los ejercicios siguientes se caracterizan por el empleo, desarrollado consistentemente, de los acentos. Junto con estos ejercicios, se tomarán los que se encuentran en la sección titulada "Para la flexibilidad de la mano."

Nº 6

Repeat with the other fingerings. | Wiederholen, jedoch mit den anderen Fingersätzen. | Répétez avec les autres doigtés. | Repetir con las otras digitaciones.

Nº 7

Repeat with $\frac{234}{432}$ an octave higher, and with $\frac{123}{321}$ an octave lower. | Man wiederhole mit $\frac{234}{432}$ eine Oktave höher, und mit $\frac{123}{321}$ eine Oktave tiefer. | Répétez avec $\frac{234}{432}$ une octave plus haut, et avec $\frac{123}{321}$ une octave plus bas. | Repetase con $\frac{234}{432}$ una octava más alta, y con $\frac{123}{321}$ una octava más baja.

No 8

Repeat with $\frac{1234}{4321}$ an octave lower.

Man wiederhole mit $\frac{1234}{4321}$ eine Oktave tiefer.

Répétez avec $\frac{1234}{4321}$ une octave plus bas.

Repetir con $\frac{1234}{4321}$ una octava más baja.

No 9

For other chromatic finger exercises see Chapter "Flexibility of the hand."

Für andere chromatische Fingerübungen siehe Abschnitt "Gelenkigkeit der Hand."

Pour d'autres exercices chromatiques de doigts voir le chapitre "Flexibilité de la main."

Para otros ejercicios cromáticos de dedos, véase el Capítulo "Flexibilidad de la mano."

Special exercises with notes held.

Most of the following exercises belong more properly in the chapter of extensions. Yet I have placed them here because, as a rule, the pupils consider extensions a speciality, to be practised only now and again, and it is as *finger exercises* that the following exercises give the best results. Using them, all the sinews and ligaments of the fingers and of the hand are stretched in all directions, and are made remarkably strong, supple and active, so that even after going over all these exercises once the hand will feel much stronger, more agile and more flexible.

In many of these exercises which, be it said by the way, are very difficult and only suitable for advanced pupils, there appears a new feature which, as far as I know, has not been mentioned in any pedagogical work; I mean the systematic development of the generally neglected, yet valuable *side motion* and flexibility of fingers, wrists and forearms. It plays a not sufficiently valued and yet most important role in the development and in the *maintaining* of virtuos piano technic.

Besondere Übungen mit gehaltenen Noten.

Die meisten der folgenden Übungen gehören eigentlich in das Kapitel der Streckübungen, ich habe sie jedoch hierhergesetzt, weil der Schüler Streckübungen im allgemeinen als etwas besonderes betrachtet, das nur hier und da geübt zu werden braucht. Gerade aber leisten die folgenden Übungen als Fingerübungen die vortrefflichsten Dienste. Durch sie werden alle Sehnen und Bindungen der Finger, sowie der Hand, nach allen Richtungen gestreckt und auffallend kräftig, geschmeidig und beweglich gemacht, so dass die Hand selbst schon nach einem einmaligem Durchgehen aller dieser Übungen ganz bedeutend kräftiger, flinker und lockerer wird.

Bei vielen dieser Übungen, die, nebenbei bemerkt, sehr schwierig und daher nur für vorgeschrittene Schüler bestimmt sind, tritt eine neue Erscheinung zutage, welche nach meinem Wissen bisher in keinem pädagogischen Werke erörtert wurde. Ich meine damit die systematische Ausbildung der vielfach vernachlässigten und doch so bedeutenden seitlichen Bewegung, der Geschmeidigkeit der Finger, Gelenke, sowie der Vorderarme. All dies spielt eine bis jetzt nicht gebührend anerkannte, dabei aber höchst wichtige Rolle zwecks Entfaltung und Beibehaltung einer grossen, virtuosenhaften Klaviertechnik.

Exercices spéciaux avec notes tenues.

La plupart des exercices suivants devraient en réalité se trouver dans le chapitre des extensions. Je les ai mis ici parce que l'élève, en général, considère les extensions comme quelque chose de spécial et qui n'a besoin d'être étudié que de temps en temps; or, c'est justement comme *exercices de doigts* que les exercices suivants donnent les meilleurs résultats. Ils ont pour effet d'étirer les tendons et les ligaments des doigts dans tous les sens et de les rendre remarquablement plus forts, plus agiles et plus souples, de sorte que, même lorsqu'on ne les joue qu'une seule fois, on sent la main plus forte, plus agile et plus flexible.

Dans beaucoup de ces exercices, lesquels, soit dit en passant, sont très difficiles et ne doivent être employés que par les élèves avancés, apparaît un nouveau procédé, lequel, que je sache, n'a encore été mentionné dans aucune oeuvre pédagogique; je veux parler de l'éducation systématique (généralement négligée et pourtant si précieuse) du mouvement latéral et de la flexibilité latérale, des doigts, des poignets et des avant-bras. Ce mouvement et cette flexibilité latérale jouent un rôle insuffisamment apprécié, et pourtant très important, dans l'acquisition et la conservation d'une grande virtuosité technique du piano.

Ejercicios especiales con notas tenidas.

La mayor parte de los ejercicios siguientes pertenecen en realidad al capítulo de las extensiones. Los he puesto aquí porque, en general, el discípulo considera las extensiones como algo especial, que no se necesita estudiar más que de vez en cuando, y justamente los ejercicios siguientes dan, como ejercicios de dedos, los mejores resultados. Estiran los tendones y los ligamentos de los dedos en todos sentidos, y los hacen notablemente más fuertes, más ágiles y más flexibles, de suerte que aun cuando no se ejecutan más que una sola vez todos estos ejercicios, se siente la mano más fuerte, ligera y ágil.

En muchos de estos ejercicios, los cuales, sea dicho de paso, son muy difíciles y solamente destinados a discípulos avanzados, aparece un nuevo procedimiento, el cual, que yo sepa, no ha sido aún mencionado en ninguna obra pedagógica: me refiero a la educación sistemática (en general descuidada y sin embargo de tanto valor) del movimiento lateral y de la flexibilidad lateral de los dedos, de la muñeca y del antebrazo. Este movimiento y esta flexibilidad lateral ejercen influencia no bastante apreciada y, sin embargo, muy importante, en el desarrollo y conservación de una gran virtuosidad técnica en la ejecución pianística.

(♩ = 112-132)

Nº 1

Nº 2

♩ = Moderato

The notes between parenthesis should only be practised by hands large enough, or well developed.

Die zwischen Klammern geschriebenen Noten sollen nur von grossen, oder gut ausge-
dehnten Händen geübt werden.

Les notes entre paren-
thèses ne doivent être é-
tudiées que par des mains
assez grandes, ou bien dé-
veloppées.

Las notas entre paréntesis
no se deben estudiar si las
manos no son bastante gran-
des, o bien desarrolladas.

Nº 3

The musical score for exercise No. 3 consists of eight staves of music. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), and time signatures. Fingerings are indicated by numbers 1 through 5 above or below notes. Some notes are grouped in parentheses, indicating they should only be practiced by hands large enough or well developed. The score includes a variety of musical intervals and patterns, including triplets and sixteenth notes. The exercise concludes with the word "etc." on the final staff.

etc.

♩ = Andante

Nº 4

The musical score for N° 4 is written for piano in 4/4 time, marked Andante. It consists of five systems of two staves each. The first system is labeled 'Nº 4'. The music is characterized by a complex, flowing melody with many accidentals and a steady accompaniment. Fingering numbers (1-5) are indicated above and below many notes. The key signature changes from one flat to two flats in the final system.

№ 5

(♩ = 108)

First system of musical notation for No. 5, measures 1-8. The tempo is marked (♩ = 108). The system consists of two staves. The right staff (treble clef) contains a melodic line with fingerings 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The left staff (bass clef) contains a bass line with fingerings 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system is divided into two measures by a double bar line. The first measure is marked with a '1' in a box, and the second measure is marked with a '2' in a box.

Second system of musical notation for No. 5, measures 9-16. The system consists of two staves. The right staff (treble clef) contains a melodic line with fingerings 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The left staff (bass clef) contains a bass line with fingerings 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system is divided into two measures by a double bar line. The first measure is marked with a '1' in a box, and the second measure is marked with a '2' in a box. The second measure of the second staff has a circled '4' above it.

Third system of musical notation for No. 5, measures 17-24. The system consists of two staves. The right staff (treble clef) contains a melodic line with fingerings 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The left staff (bass clef) contains a bass line with fingerings 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system is divided into two measures by a double bar line. The first measure is marked with a '1' in a box, and the second measure is marked with a '2' in a box.

Fourth system of musical notation for No. 5, measures 25-32. The system consists of two staves. The right staff (treble clef) contains a melodic line with fingerings 5, 4, 3, 4, 2, 4, 3, 4, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The left staff (bass clef) contains a bass line with fingerings 5, 3, 4, 3, 4, 4, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 1. The system is divided into two measures by a double bar line. The first measure is marked with a '1' in a box, and the second measure is marked with a '2' in a box. The second measure of the second staff has a circled '4' above it.

First system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 2, 4, 3, 2, 1, 2, 1, 3. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 2, 3, 1, 2, 1, 3, 4, 2, 1, 3. The system concludes with two first endings, labeled 1 and 2, each containing a single eighth note.

Second system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 2, 2, 1, 2, 1, 2, 1, 2. A circled (3) is placed above the eighth measure. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 2, 3, 1, 2, 1, 3. The system concludes with two first endings, labeled 1 and 2, each containing a single eighth note.

Third system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 2, 1, 2, 1, 3, 1, 2, 1, 2. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 2, 3, 1, 2, 1, 3, 4, 2, 1, 3. The system concludes with two first endings, labeled 1 and 2, each containing a single eighth note.

Fourth system of musical notation. The treble staff contains a sequence of eighth notes with fingerings 5, 4, 3, 4, 2, 1, 2, 1, 3, 1, 2, 1, 2. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 2, 4, 3, 2, 3, 1, 2, 1, 3, 4, 2, 1, 3. The system concludes with two first endings, labeled 1 and 2, each containing a single eighth note.

First system of musical notation for piano, measures 1-8. The key signature has one flat (B-flat). The right hand features a descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The left hand features a descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a single measure, and the second ending is a four-measure phrase ending with a repeat sign.

Second system of musical notation for piano, measures 9-16. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The left hand continues the descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a single measure, and the second ending is a four-measure phrase ending with a repeat sign.

Third system of musical notation for piano, measures 17-24. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The left hand continues the descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a single measure, and the second ending is a four-measure phrase ending with a repeat sign.

Fourth system of musical notation for piano, measures 25-32. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 2, 1, 3, 1. The left hand continues the descending eighth-note scale with fingerings 5, 3, 2, 4, 3, 3, 4, 2, 1, 3, 4. The system concludes with two first endings: the first ending is a single measure, and the second ending is a four-measure phrase ending with a repeat sign.

Be sure that the fingers which hold the whole notes keep the keys well down and do not let them rise. Small hands should not strive to keep the whole note marked in a parenthesis.

Man Sorge dafür, dass die Finger, welche die ganzen Noten zu halten haben, die Tasten gut eingedrückt halten und dieselben nicht wieder aufkommen lassen. Kleinere Hände sollen die zwischen Klammern stehende ganze Note nicht festhalten.

Faites attention à ce que les doigts qui doivent tenir les rondes gardent les touches enfoncées et ne les laissent pas remonter. Les mains trop petites ne doivent pas essayer de garder la ronde entre parenthèse.

Cuidese de que los dedos que tienen que sostener las redondas guarden las teclas hundidas y no dejen que estas vuelvan a subir. Las manos demasiado pequeñas no deben tratar de guardar la redonda que se halla entre paréntesis.

No 6

$\text{♩} = 92 - 96$

The musical score consists of three systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The first system includes fingerings (1-5) and a tempo marking of 92-96. The second and third systems continue the piece, with the third system ending with 'etc.'.

(♩ = 92 - 96)

No 7

The musical score is for a piece titled "No 7". It is written for piano and consists of six systems of music. The first system includes a tempo marking of quarter note = 92 - 96 and a key signature of one sharp (F#). The time signature is 12/8. The notation is in a grand staff (treble and bass clef). The first system has fingerings and articulation marks. The subsequent systems show the continuation of the piece with various musical notations including eighth and sixteenth notes, rests, and repeat signs.

The square notes should be pressed down silently. Good for speed and side motion of the 5th finger.

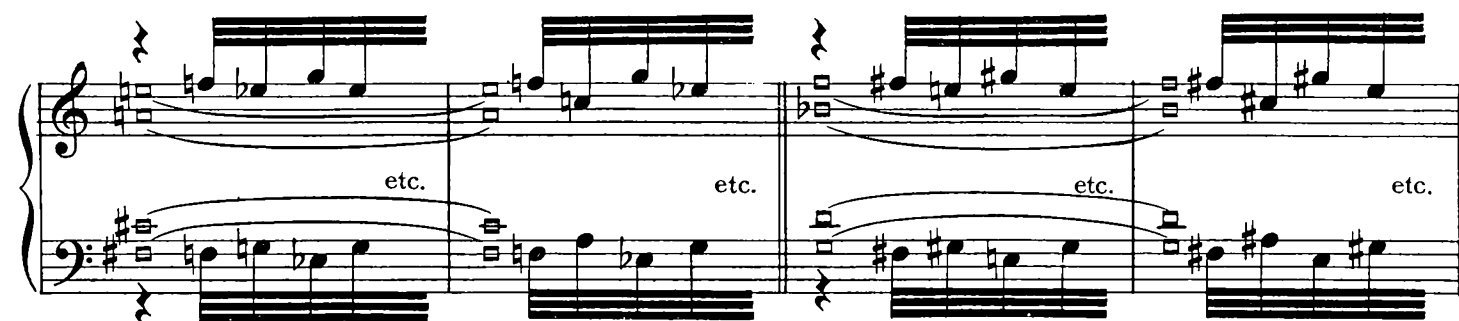
Die Quadratnoten sind tonlos einzudrücken. Gut für Schnelligkeit und seitliche Bewegung des fünften Fingers.

Les notes carrées doivent être enfoncées silencieusement. Bon pour la vitesse et le mouvement latéral du 5^e me doigt.

Húndanse silenciosamente las notas cuadradas. Bueno para la rapidez y movimiento lateral del 5^o dedo.

Nº 8

Presto (♩ = 132-152)



Side motion of the 4th finger.	<i>Seitliche Bewegung des 4ten Fingers.</i>	Mouvement latéral du 4 ^e me doigt.	<i>Movimiento lateral del 4º dedo.</i>
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Nº 9

Moderato (♩ = 84)

Side motion of the thumb.	<i>Seitliche Bewegung des Daumens.</i>	Mouvement latéral du pouce.	<i>Movimiento lateral del pulgar.</i>
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Nº 10

Allegretto (♩ = 96-120)

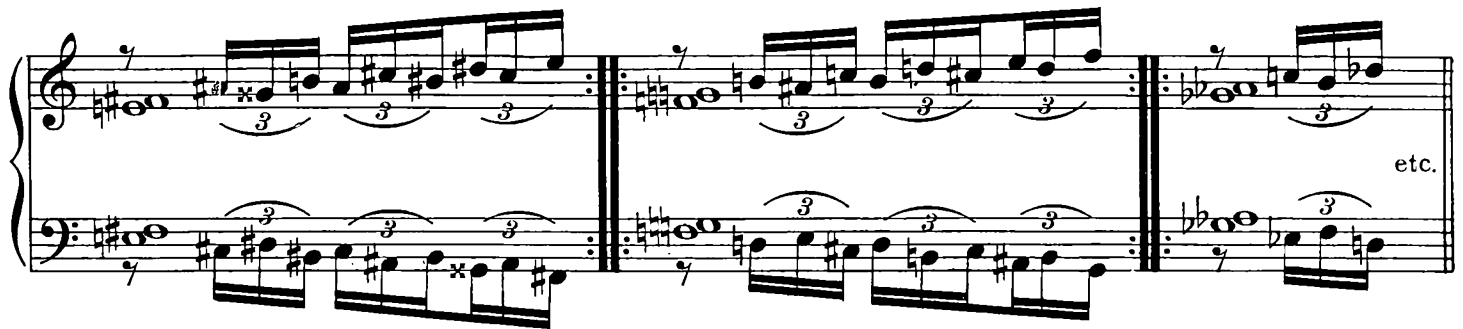
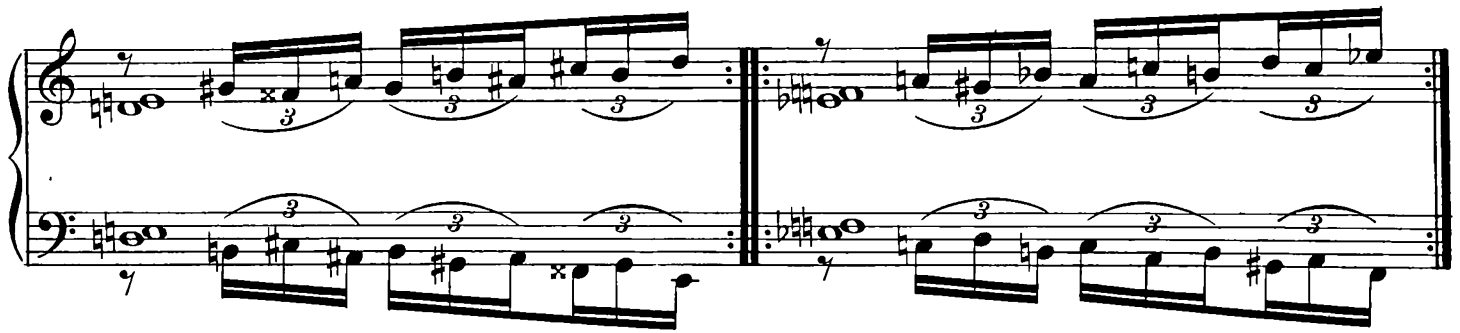
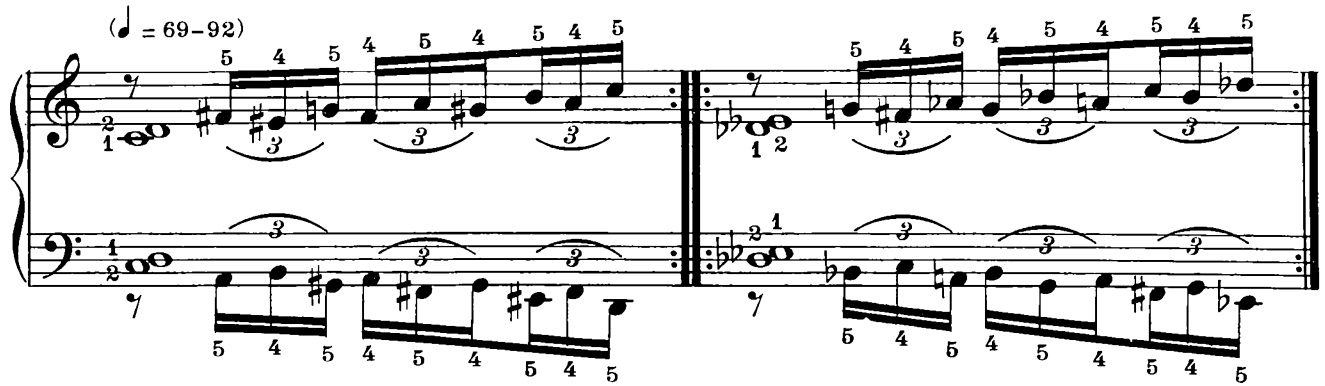
Side motion of 4th and
5th fingers.

*Seitliche Bewegung des
4ten und des 5ten Fingers.*

Mouvement latéral du
4me et 5me doigt.

*Movimiento lateral del
4º y del 5º dedo.*

Nº 11



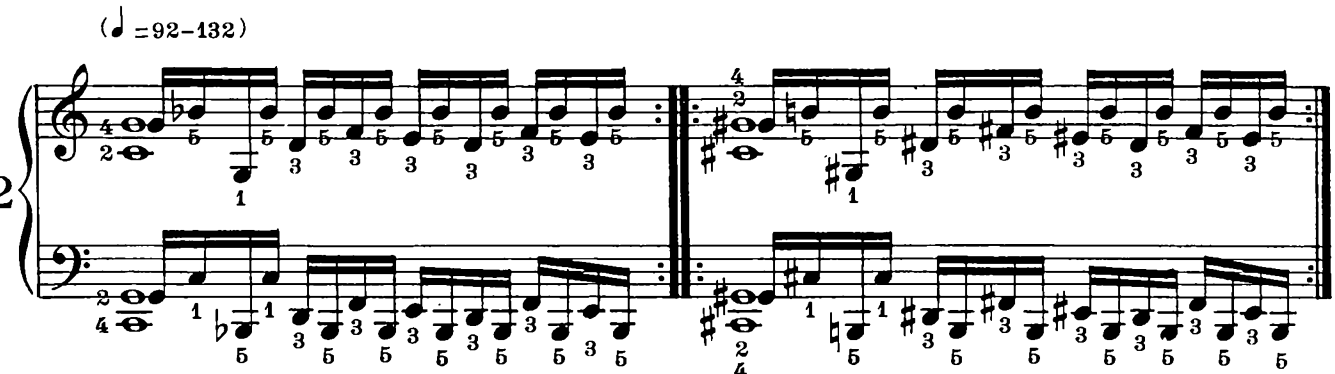
Side motion of the 3rd
finger.

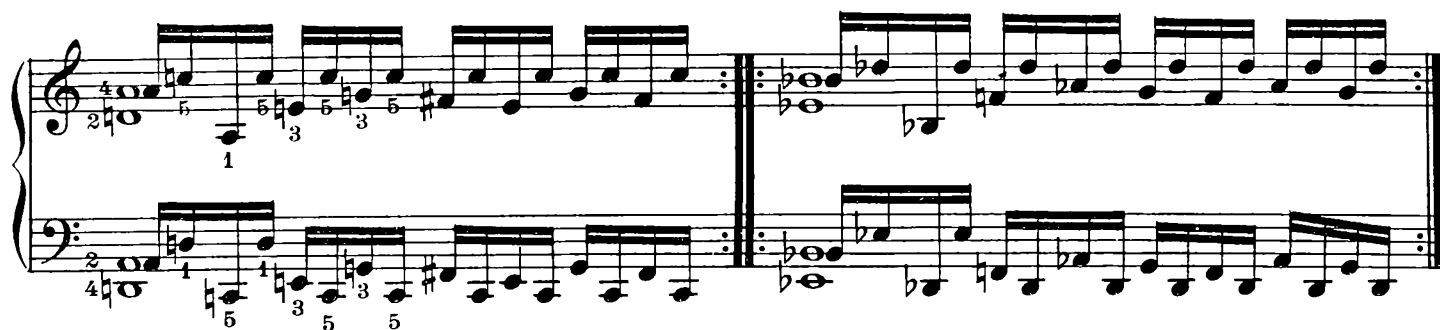
*Seitliche Bewegung des
3ten Fingers.*

Mouvement latéral du
3me doigt.

*Movimiento lateral del
3er dedo.*

Nº 12



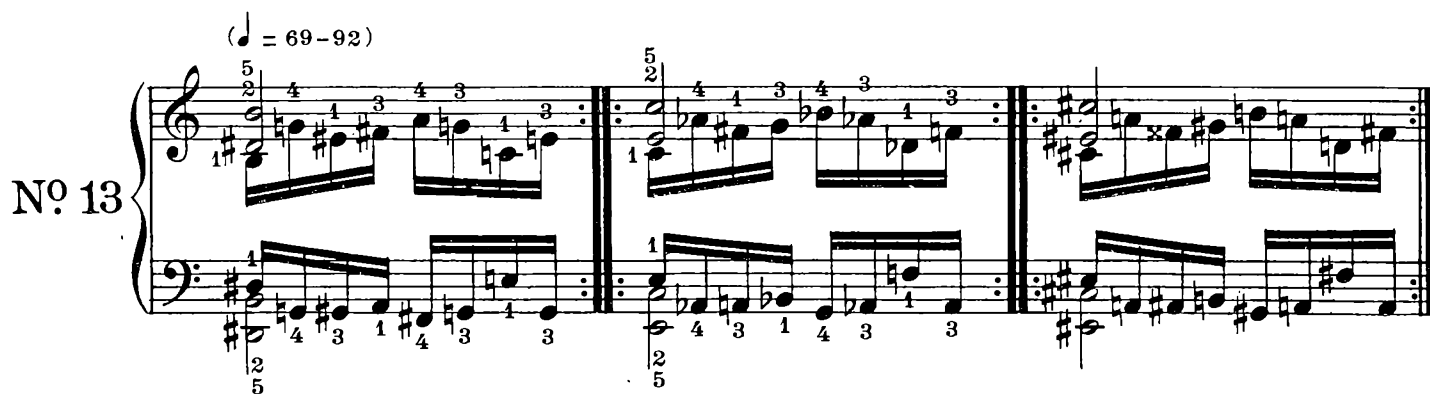


Side motion of the 3rd
and 4th fingers.

*Seitliche Bewegung des
3ten und 4ten Fingers.*

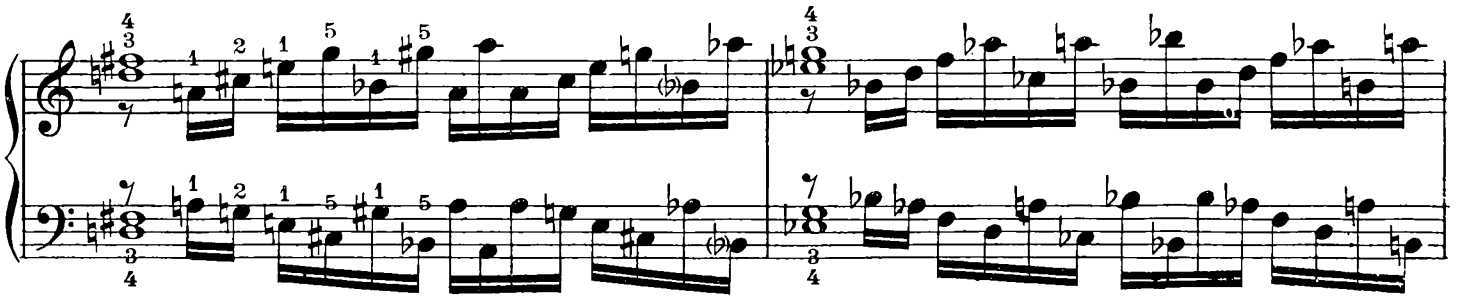
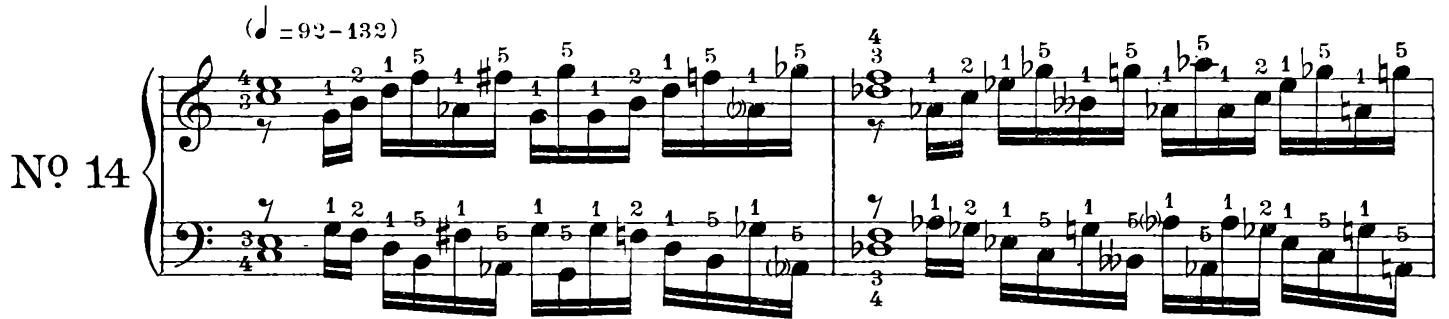
Mouvement latéral du
3me et 4me doigt.

*Movimiento lateral del
3er y 4o dedo.*





Side motion of the thumb. Seitliche Bewegung des Daumens. Mouvement latéral du pouce. Movimiento lateral del pulgar.



Side motion of the
2nd finger.

*Seitliche Bewegung des
2ten Fingers.*

Mouvement latéral du
2^{me} doigt.

*Movimiento lateral del
2º dedo.*

m. d. (♩ = 76)

Nº 15

The musical score for exercise Nº 15 is presented in seven staves. Each staff begins with a fermata and a slash, indicating a repeat. The music is written in treble clef with a key signature of two flats (B-flat major). The tempo is marked 'm. d.' (moderato) with a metronome indication of 76 beats per minute. The exercise focuses on the side motion of the 2nd finger, as indicated by the title and the fingerings (1-5) shown above the notes. The notation includes various note values (eighth and sixteenth notes) and rests, with the final staff concluding with 'etc.' and a fermata.

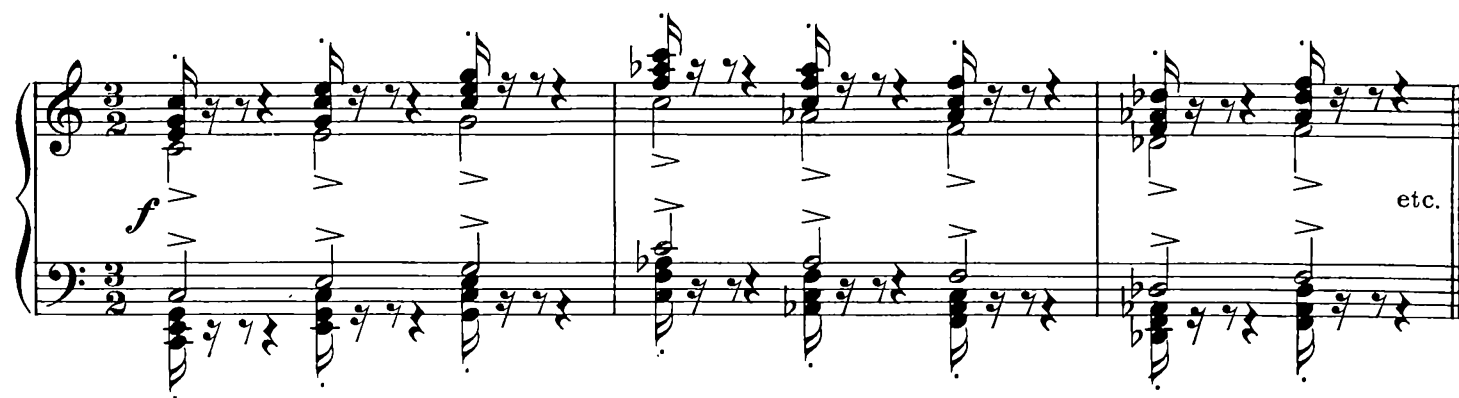
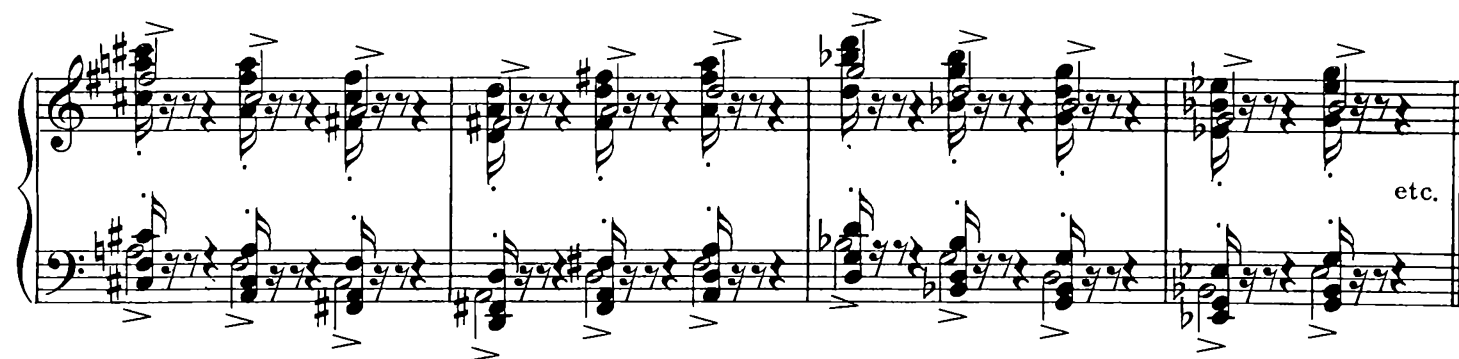
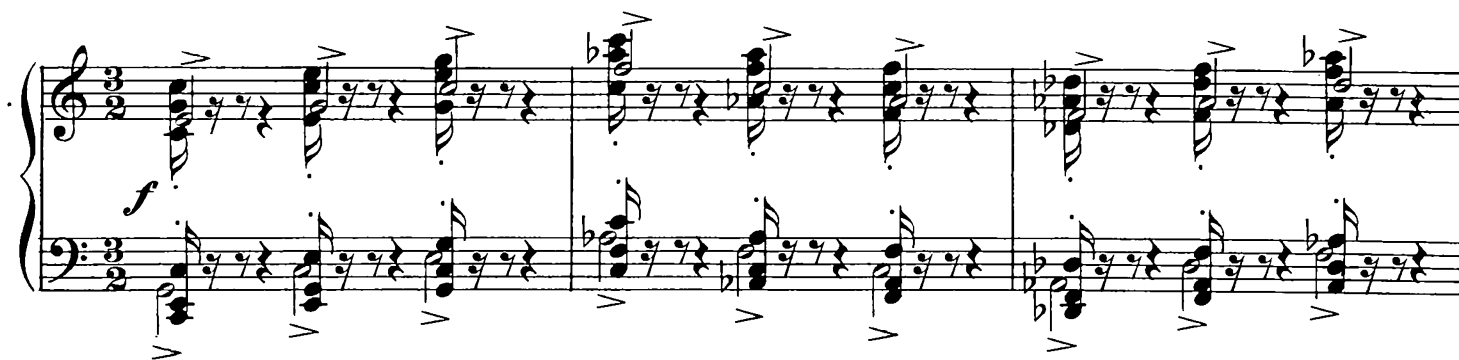
Exercises for strengthening the individual fingers, for evenness of touch, and as a preparation for the acquisition of the "singing" tone.

Übungen zur Kräftigung der einzelnen Finger, Ebenmässigkeit des Anschlages, und als Vorbereitung zur Erlangung des "singenden" Tones.

Exercices pour fortifier les doigts, pour l'égalité du toucher et comme préparation pour l'acquisition du "son chantant."

Ejercicios para dar fuerza a los dedos, para igualdad del "toucher" y como preparación para la adquisición del "sonido cantante."

The image displays four systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed for finger strengthening and evenness of touch. They are written in 3/2 time and feature various fingerings, slurs, and dynamic markings. The first system is in C major, the second in D major, the third in E major, and the fourth in F major. Each system ends with 'etc.' indicating it can be repeated.

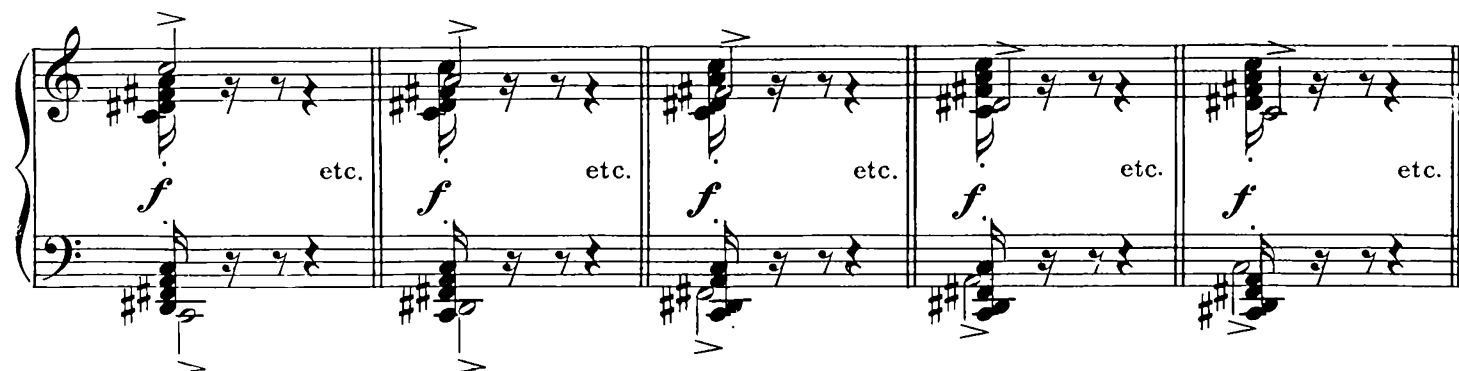


Practise all diminished seventh chords in the same manner.

Man übe in gleicher Weise alle verminderten Septime-nakkorde.

Étudiez de la même façon tous les accords de septième diminuée.

Estúdiense de la misma manera todos los acordes de sétima disminuida.



Exercises in diminished seventh.

With these I am including only such as are effective beyond question; but hundreds can be devised, as is proved by the special books by I. Philipp and Edward Mac Dowell.

In all these exercises l.h. plays two octaves lower. Legato *f* and *p*, finger staccato *f* and *p*.

Übungen in verminderten Septimen.

Ich bringe hier nur solche, die zweifellos von Wirkung sind; es können aber hunderte erdacht werden, wie es ja auch die besonderen Hefte beweisen, welche I. Philipp und E. Mac Dowell herausgebracht haben.

*Bei allen diesen Übungen spielt die l. H. zwei Oktaven tiefer. Legato *f* und *p*, Finger-staccato *f* und *p*.*

Exercices de septième diminuée.

Je ne donne ici que ceux dont la valeur et l'effet ne peuvent être mis en doute; mais il est possible d'en inventer des centaines, comme le prouvent les cahiers spéciaux publiés par I. Philipp et par E. Mac Dowell.

Dans tous ces exercices la m.g. joue deux octaves plus bas. Légato *f* et *p*, staccato de doigts *f* et *p*.

Ejercicios de sétima disminuída.

Sólo doy aquí los que son de un valor y efecto indiscutibles; pero se les puede idear por centenares, como lo prueban los cuadernos especiales publicados por I. Philipp y E. Mac Dowell.

*En todos estos ejercicios la m. iz. toca dos octavas más bajo. Legato *f* y *p* y staccato de dedos *f* y *p*.*

(♩ = 92-132)

Nº 1

Nº 2

♩ = 112-160

Nº 3

Nº 4

Nº 5

Nº 6

Nº 7

Nº 8

Nº 9

Nº 10

I. Philipp*)
Exercises for the independence of the fingers

Rosenthal - Schytte, { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

*) By permission of G. Schirmer, New York.

Special exercises
for the 4th and the 5th
fingers.

It is not necessary to explain the need of these exercises; most fourth and fifth fingers are weak.

*Besondere Übungen
für den vierten und
fünften Finger.*

*Über die Wichtigkeit dieser
Übungen braucht nicht
gesprochen zu werden; fast
jeder vierte und fünfte
Finger ist schwach.*

Exercices spéciaux
pour le 4^{me} et 5^{me}
doigt.

Il n'est guère nécessaire d'expliquer l'importance de ces exercices; la plupart des personnes ont des quatrièmes et cinquièmes doigts faibles.

*Ejercicios especiales
para el 4º y el 5º
dedo.*

No es necesario explicar la importancia de estos ejercicios; la mayor parte de las personas tienen débiles los cuartos y quintos dedos.

(♩ = 84-116)

Nº 1

The musical score for exercise No. 1 consists of five systems, each with a piano (left) and treble (right) staff. The tempo is marked as (♩ = 84-116). The exercise is in 2/4 time and features a series of ascending and descending scales for the fourth and fifth fingers. Fingerings are indicated by numbers 1-5 above or below the notes. Accents (>) are placed over many notes. The key signature changes from C major to B-flat major in the third system, and back to C major in the fifth system. The score ends with 'etc.' on the right.

(♩ = 92-132)

Nº 2 *m. s. due ottave bassa*

etc. 4 5 2 1 4 5 2 1 etc.

Nº 3 *m. s. due ottave bassa* *f-mf-p*

(♩ = 92-132)

Nº 4 $(\text{♩} = 116-152)$

f

m.s. due ottave bassa

Nº 5 $(\text{♩} = 116-152)$

f

Nº 6 $(\text{♩} = 92-132)$

(p-mf-f)

(♩ = 104 - 132)

Nº 7

m. s. due ottave bassa

(♩ = 80 - 108)

Nº 8

m. s. due ottave bassa

(♩ = 92 - 132) *f-p*

Nº 9

m. s. due ottave bassa

For flexibility
of the hand.

Do not let the hand jump up between groups of 4 32nd notes, but play smoothly and let the hand glide along easily. The thumb should pass over the fourth finger with a side motion; thus, too, the second finger over the fifth.

*Für Gelenkigkeit
der Hand.*

Man springe nicht nach jeder Gruppe von vier 32stel, sondern spiele glatt, mit leichtem Weiterrücken der Hand. Der Daumen wird mit seitlicher Bewegung über den vierten Finger gebracht, ebenso der zweite Finger über den fünften.

Pour la souplesse
de la main.

Il ne faut pas que la main saute à chaque groupe de quatre triple croches; jouez avec égalité et laissez la main se déplacer avec aisance. Le pouce doit passer par dessus le 4^{me} doigt, le 2^{me} doigt par dessus le 5^{me}, mais par un mouvement latéral.

*Para la flexibilidad
de la mano.*

La mano no debe saltar a cada grupo de cuatro triple corcheas; tóquese con igualdad y haciendo que la mano se mueva con facilidad. El pulgar debe pasar por encima del 4^o dedo, el segundo por encima del quinto, pero por medio de un movimiento lateral.

(♩ = 112 - 152)

Nº 1
*m. s. una
ottava bassa*

Nº 2
*m. s. una
ottava bassa*

Not too slow and not too loud. Play with dexterity and with a light legato.

Nicht zu langsam und nicht zu kräftig. Mit flinker Beweglichkeit und leichtem legato.

Pas trop lent et pas trop fort. Jouez avec vivacité et adresse, et employez un léger legato.

No demasiado lento ni demasiado fuerte. Ejecútense con vivacidad y destreza, empleando un ligero legato.

(♩ = 92 - 96)

No 3

m. s. due ottave bassa

Repeat four times.
Wiederhole viermal.
Répétez quatre fois.
Repítase cuatro veces.

etc.

Also to be recommended as a "rest exercise" after stretching or octave exercises.

Auch als "Erholungsübung" nach Streckungen oder Oktavenspiel empfehlenswert.

Aussi comme "exercice de repos" après des exercices d'extension ou d'octaves.

También como "ejercicio de reposo" después de ejercicios de extensión o de octavas.

(♩ = 104 - 152) *p - mp*

Nº 4

m.s. una ottava bassa

The following four exercises complete this collection of "flexibility" exercises which, unfailingly, will give the industrious, conscientious student the desired elasticity and flexibility of hand. It is however taken for granted that the chromatic exercises at the beginning of the Chapter of finger exercises, have been studied.

Die vier folgenden Übungen vervollkommen diese Reihe von Geschmeidigkeitsübungen, welche ganz sicherlich dem fleissigen, gewissenhaften Schüler die erwünschte Elastizität und Biegsamkeit der Hand verleihen werden, vorausgesetzt, dass die chromatischen Übungen am Anfang des Kapitels der Fingerübungen durchgenommen worden sind.

Les quatre exercices suivants complètent cette série d'exercices de "flexibilité" laquelle ne peut manquer de donner, à l'élève appliqué et conscientieux, l'élasticité et la souplesse de main désirées. Il est pourtant sous-entendu que les exercices chromatiques, au commencement du Chapitre des exercices de doigts, ont été travaillés.

Los cuatro siguientes completan esta serie de ejercicios de "flexibilidad", la cual seguramente dará al discípulo trabajador y concienzudo, la deseada elasticidad y flexibilidad de mano. Queda sobrentendido que habrá estudiado antes los ejercicios cromáticos, al principio del Capítulo de ejercicios de dedos.

Lento, Andante, Moderato, Allegro *p - mp*

Nº 5

m.s. due ottave bassa

mf

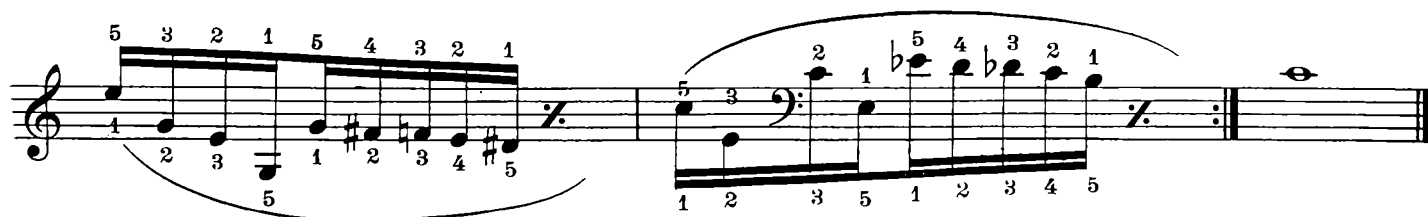
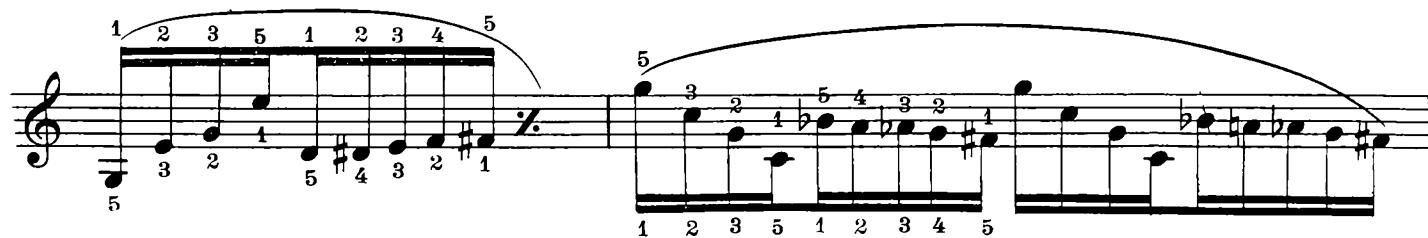
Nº 6

m. s. due ottave bassa

(♩ = 80 - 92)

Nº 7

mf



Finger exercises with combined legato and staccato touch for one hand.

The correct execution accomplished at the same time and with one hand of the two kinds of touch: legato and staccato, presupposes a smooth and advanced technique. For interesting examples see the Chapter: "Legato - Staccato - Portamento."

Fingerübungen mit gleichzeitigem Legato und Staccatoanschlag in einer Hand.

Für die richtige, gleichzeitige Ausführung der beiden Anschlagsarten legato und staccato mit einer Hand, ist schon eine ziemlich ausgefeilte, fortgeschrittene Technik erforderlich. Betreffs interessanter Beispiele nehmen man Einsicht in das Kapitel: "Legato-Staccato-Portamento".

Exercices de doigts avec combinaison du legato et du staccato dans une main.

L'exécution correcte, accomplie en même temps et avec une main seule, des deux sortes de toucher: legato et staccato requièrent déjà une technique bien nivelée et avancée. Voyez les intéressants exemples dans le Chapitre: "Legato - Staccato - Portamento".

Ejercicios de dedos con combinacion del legato y staccato en una mano.

La ejecución correcta, en un mismo tiempo y con una mano sola, de las dos clases de "toucher" legato y staccato, requiere una técnica muy uniforme y avanzada. Véanse los interesantes ejemplos del Capítulo: "Legato-Staccato-Portamento".

(♩ = 76 - 92)

m.d.

No 1

m.s.

The musical score is for a single-hand exercise, numbered 1. It is written for both the right hand (m.d.) and left hand (m.s.). The tempo is marked as 76-92 beats per minute. The key signature has one flat (B-flat). The exercise consists of two systems of staves. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The music is in 2/4 time. The exercises involve alternating legato and staccato touches, with fingerings indicated by numbers 1-5. The first system ends with a double bar line, and the second system continues the exercises, ending with 'etc.' in both staves.

m.d.

№ 2

m.s.

m.d.

№ 3

m.s.

m.d.

№ 4

m.s.

№ 5

Finger exercises with crossing of hands.

The crossing of hands occurs so often in piano playing that it is wise to prepare, by a certain amount of practice, for the very awkward passages that are encountered at times. In the chapters of diatonic and chromatic scales as well as of arpeggios, stress has been laid on the necessity of practising such technical features also with crossed hands. In addition the following exercises possess the merit of greatly developing the independence of fingers. Practise them loud, and also soft.

Fingerübungen mit Überkreuzen der Hände.

Das Überkreuzen der Hände kommt beim Klavierspiel so häufig vor, dass es ratsam ist, durch einige Übungen auf solche manchmal recht unangenehme Stellen vorbereitet zu sein. In den Kapiteln der diatonischen und chromatischen Tonleitern, sowie der Arpeggien, ist bereits die Notwendigkeit betont worden, diese Gattungen der Technik auch mit überkreuzten Händen zu üben. Folgende Übungen haben ausserdem den Vorteil, dass sie eine grosse Unabhängigkeit der Finger entwickeln. Man übe sie laut und auch leise.

Exercices de doigts avec croisement de mains.

Le croisement des mains a lieu si souvent dans le jeu du piano qu'il est bon de se préparer, par l'étude, aux passages, souvent fort désagréables, qu'on est apte à rencontrer. Dans les chapitres des gammes diatoniques et chromatiques et des arpeges la nécessité a été démontrée de les travailler aussi avec les mains croisées. Les exercices suivants ont d'ailleurs le mérite de développer l'indépendance des doigts. Etudiez les *forte* et aussi *piano*.

Ejercicios de dedos con manos cruzadas.

El cruzar las manos ocurre tan a menudo en el juego del piano que conviene prepararse, por el estudio, para los pasajes, a veces muy incómodos que se encuentran con frecuencia. En los capítulos de las escalas diatónicas y cromáticas, y también de arpegios, ya quedó demostrada la necesidad de ejecutar estas partes técnicas también con las manos cruzadas. Los ejercicios siguientes poseen además el mérito de desarrollar la independencia de los dedos. Se ejecutarán fuerte y también piano.

(♩ = 76 - 100)

m.d.
Nº 1
m.s.
sopra

etc.

(♩ = 100 - 138)

m.d.

№2

m.s.

sopra

First system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 2, 4, 5, 4, 2, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system concludes with a double bar line.

Second system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 2, 4, 5, 4, 2, 4, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system concludes with a double bar line.

Third system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 4, 2, 4, 5, 4, 2, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system concludes with a double bar line.

Fourth system of piano music. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 5, 4, 2, 2, 1, 2, 1. The right hand (treble clef) plays a sequence of eighth notes with fingerings 2, 1, 2, 4, 5, (2 1), 1. The system concludes with a double bar line and the text "etc." to the right.

$(\text{♩} = 76 - 108)$

m.d.

Nº 3

m.s.

sopra

etc.

$(\text{♩} = 116 - 138)$

legato

m.d.

Nº 4

m.s.

sopra

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The notation is highly technical, featuring complex fingerings (e.g., 1, 3, 2, 4; 5, 4, 3, 2) and various musical symbols such as sharps, flats, and accidentals. The piece concludes with a final system that includes a treble staff and a bass staff, with the word "etc." written at the end of the bass staff. The overall style is that of a classical piano score, with a focus on intricate fingerings and harmonic progression.

non legato

m.d.

Nº 5

legato

m.s.

sopra

First system of musical notation for piano, measures 1-4. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note pattern. Fingering numbers are visible below the notes.

Second system of musical notation for piano, measures 5-8. The right hand continues with chords and single notes, and the left hand maintains the eighth-note pattern. Fingering numbers are visible below the notes.

Third system of musical notation for piano, measures 9-12. The right hand continues with chords and single notes, and the left hand maintains the eighth-note pattern. Fingering numbers are visible below the notes. The system ends with the word "etc." in the right hand.

m.d.
Nº 6
m.s.

legato

(♩ = 92-116)

Fourth system of musical notation for piano, measures 13-16. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note pattern. Fingering numbers are visible below the notes. The system is marked with a tempo of (♩ = 92-116) and the word "legato".

Fifth system of musical notation for piano, measures 17-20. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note pattern. Fingering numbers are visible below the notes.

The musical score is organized into five systems, each with a grand staff (treble and bass clefs). The first four systems are in G major, indicated by one sharp (F#). The fifth system is in G# major, indicated by two sharps (F# and C#). The right hand (treble clef) plays a steady eighth-note pattern throughout. The left hand (bass clef) plays a more complex pattern, often beaming eighth notes in pairs or groups. The piece concludes with the word "etc." in the final measure of the fifth system.

For speed and lightness of fingers and flexibility of hand.

The grace notes should be played as rapidly as possible.

No 1

(♩ = 76-92)



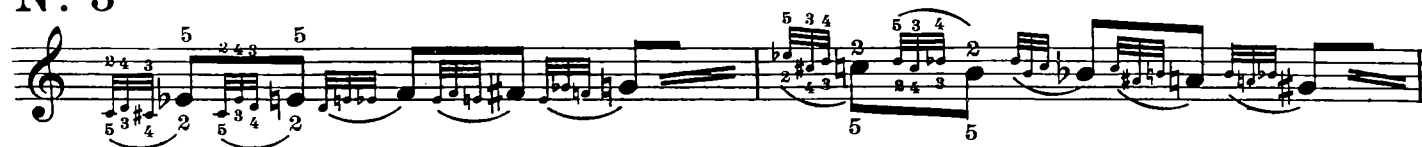
m. s. una ottava bassa



No 2



No 3



Für Schnelligkeit und Leichtigkeit der Finger und Geschmeidigkeit der Hand.

Die Vorschlagsnoten sind äusserst kurz zu spielen.

Pour la vitesse et la légèreté des doigts et la souplesse de la main.

Les petites notes se joueront aussi vite que possible.

Para la rapidez y ligereza de los dedos y flexibilidad de la mano.

Las notas pequeñas se tocarán tan aprisa como sea posible.

Original exercises,
(independence of the fingers)
expressly written for
this work, by:

Originalübungen,
(*Unabhängigkeit der Fin-*
ger) *eigens für*
dieses Werk geschrie-
ben, von:

Exercices originaux,
(indépendance des doigts)
écrits expressément
pour cette oeuvre, par:

Ejercicios originales,
(*independencia de los*
dedos) *escritos especial-*
mente para esta obra,
por:

LEOPOLD GODOWSKY

These exercises are very clever and of great effect. The first two exercises are to be played *legato*, six times in succession, each time faster: Lento-Andante-Moderato-Allegretto-Allegro-Presto; then repeat in staccato.

The second exercise offers a splendid opportunity to acquire mastery over the simultaneous playing of two different rhythms.

The third exercise perfects the execution, with one hand alone, of staccato notes, while the same hand holds, and keeps down, a key. (A.J.)

Diese Übungen sind äusserst sinnreich und von grossem Effekt. Die beiden ersten spiele man zuerst legato und zwar sechsmal in immer schnellerem Tempo, wie: Lento-Andante-Moderato - Allegretto-Allegro - Presto; nachher übe man sie auf obige Art staccato.

Die zweite Übung ist ein ausgezeichnetes Studium zur Erlangung der Meisterschaft in der gleichzeitigen Ausführung zweier verschiedener Rhythmen.

Die dritte dient zur Beherrschung des gleichzeitigen Spiels von staccato und gehaltenen Noten mit einer Hand. (A.J.)

Ces exercices sont très ingénieux et d'un grand secours. Les deux premiers exercices doivent être étudiés d'abord *legato*, six fois de suite et en augmentant chaque fois la vitesse: Lento-Andante-Moderato-Allegretto-Allegro-Presto: ensuite on les étudiera, de la même façon, staccato.

Le second exercice offre une excellente occasion d'obtenir la maîtrise dans le jeu simultané de deux rythmes différents.

Le troisième exercice permet d'affirmer l'exécution, avec une main seule, de notes jouées staccato pendant que la même main soutient une note, c'est-à-dire: garde, enfoncée, une touche.

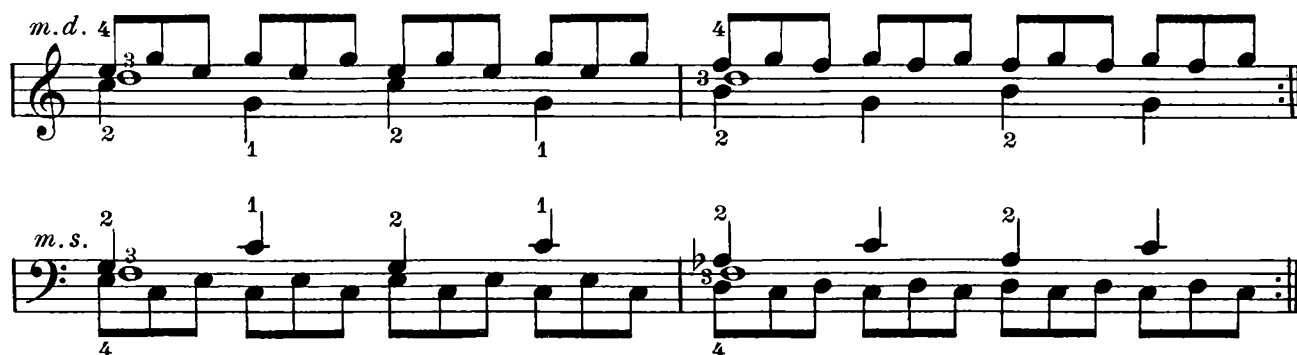
(A.J.)

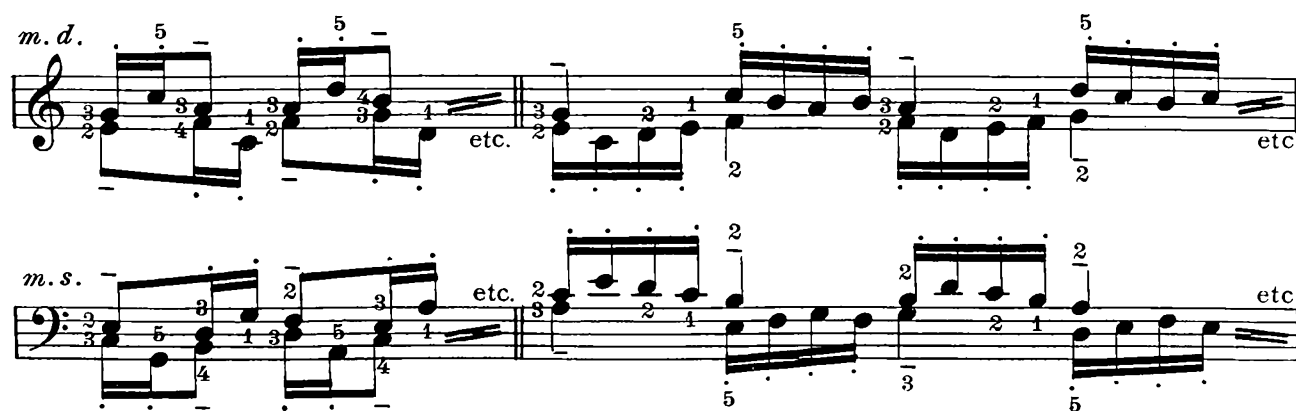
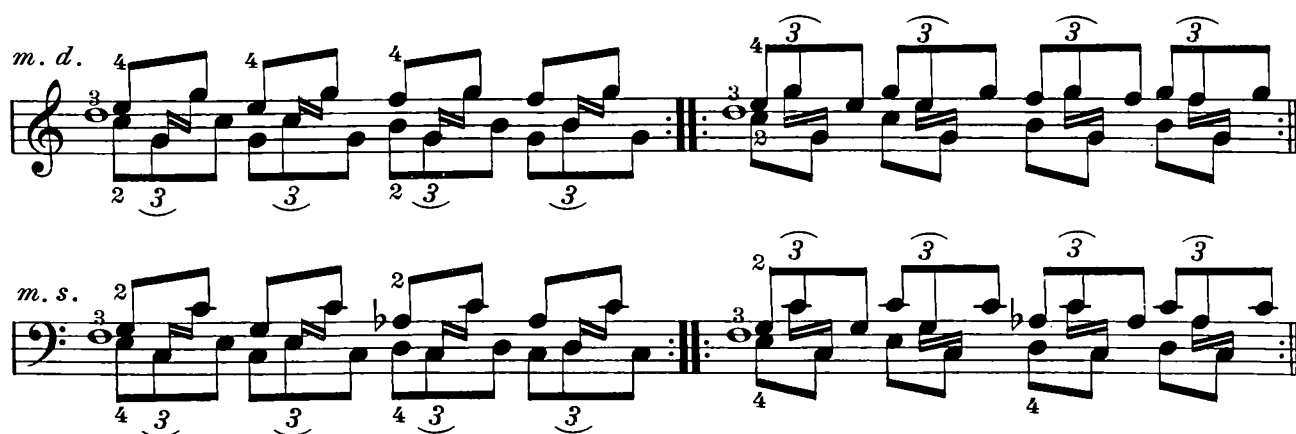
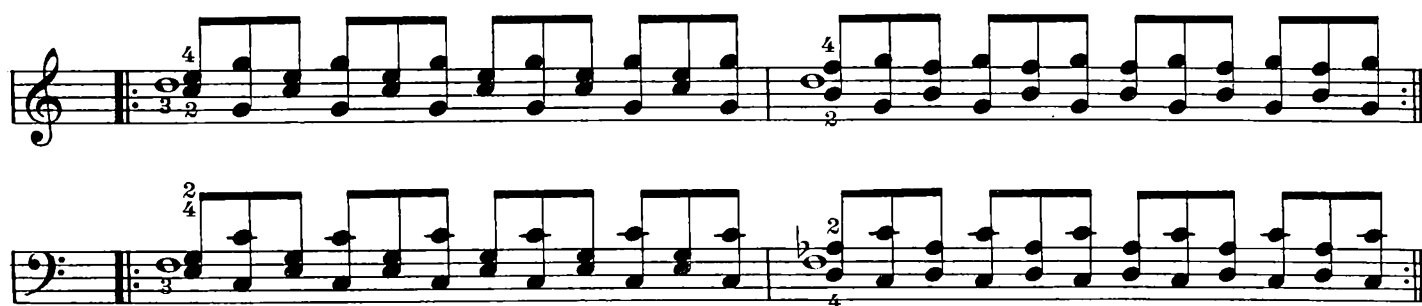
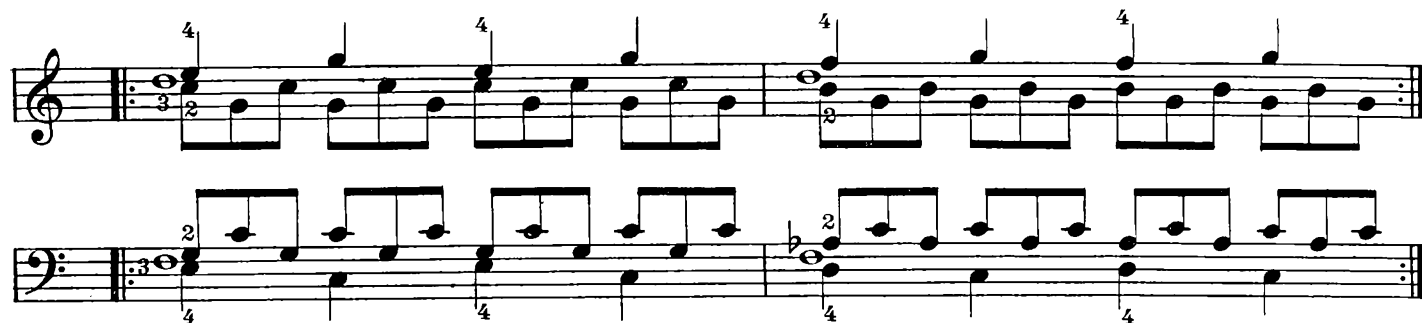
Estos ejercicios son sumamente ingeniosos y de excelente efecto. Los dos primeros ejercicios se estudiarán primeramente legato, seis veces de seguida y aumentando cada vez la velocidad: Lento-Andante - Moderato - Allegro-Presto: luego se estudiarán, de la misma manera, staccato.

El segundo ejercicio ofrece una excelente ocasión de obtener dominio en la ejecución simultánea de dos ritmos diferentes.

El tercer ejercicio desarrolla y asienta la ejecución, con una mano sola, de notas tocadas staccato; mientras la misma mano sostiene una nota, es decir guarda hundida una tecla.

(A.J.)





Original exercises,
expressly written for
this work, by:

*Originalübungen,
eigens für dieses
Werk geschrieben, von:*

Exercices originaux,
écrits expressément
pour cette oeuvre, par:

*Ejercicios originales,
escritos especialmente
para esta obra, por:*

FERRUCCIO BUSONI

For flexibility of the
hands, and accuracy. Play
this exercise in each of the
three keys *legato*, as marked:

◀ ▶ and from *Andante*
to *Presto*. Then *staccato*, in
same manner; then as follows:

Ⓐ Ⓑ. (A. J.)

*Für Biegsamkeit der
Hände und Treffsicherheit.
Man spiele die Übung in je-
der der drei Tonarten legato,
so wie sie geschrieben: ▶*

◀ *von Andante bis Pres-
to. Später staccato, in glei-
cher Weise; nachher wie
unter Ⓐ und Ⓑ. (A.J.)*

Pour la flexibilité des
mains et la justesse. On
jouera l'exercice dans cha-
cun des trois tons *legato*,
ainsi qu'il est marqué: ▶

◀ *et dans un mouvement
Andante jusqu'au Presto. En-
suite staccato, de la même
façon; puis comme suit:*

Ⓐ Ⓑ. (A. J.)

*Para la flexibilidad de
las manos y certeza técnica.
Estúdiese el ejercicio en ca-
da uno de los tres tonos, ligado,
asi como está indicado: ▶*

◀ *y de un movimiento
Andante hasta Presto. Luego
staccato, de la misma manera;
luego como sigue Ⓐ Ⓑ.*

(A. J.)

The musical score consists of three systems of notation. Each system contains a main line of music and two variations labeled A and B. The notation includes treble clef, key signatures (one sharp, one flat, and natural), and various fingerings indicated by numbers 1-5. The exercise is marked 'legato' and 'staccato'.

A difficult but highly effective exercise productive of many good results: 1. accuracy of the thumbs and of the fifth fingers, that is to say: of the fingers to which, more than the others, technical mistakes are due; 2. the accomplishment of playing wide skips *legato*; 3. a supple, easy action of the forearms. Play first *lento*, then *Andante*, *Moderato*, *Allegro*. (A. J.)

Eine schwere, aber höchst wirksame Übung, welche viel Gutes hervorbringt: 1. ein sauberes Spiel der Daumen und des fünften Fingers, das heisst der Finger, welche mehr als alle anderen, technische Fehler verursachen. 2. die Erlangung des gebundenen Spiels bei weiten Sprüngen. 3. eine lockere, leichte Spielart der Vorderarme. Man übe zuerst Lento, dann Andante, Moderato, Allegro. (A. J.)

Un exercice difficile, mais d'un excellent effet et qui produit plusieurs bons résultats: 1^o justesse technique des pouces et des cinquièmes doigts, c'est-à-dire des doigts qui, plus que les autres, sont la cause de fausses notes. 2^o l'acquisition du *légato* dans les sauts. 3^o une action souple et aisée des avant-bras. Étudiez d'abord *Lento*; ensuite *Andante*, *Moderato*, *Allegro*. (A. J.)

Un ejercicio difícil, pero de excelente efecto y que produce varios buenos resultados. 1^o certeza técnica de los pulgares y de los quintos dedos, es decir de los dedos que más que los otros son causa de notas falsas. 2^o la adquisición del legato en los saltos. 3^o una acción flexible y fácil de los antebrazos. Estúdiese primeramente Lento; luego Andante, Moderato, Allegro. (A. J.)

m.d.

m.s.

Original exercises,
expressly written
for this work, by:

*Originalübungen,
eigens für dieses
Werk geschrieben, von:*

Exercices originaux,
écrits expressément
pour cette oeuvre, par:

*Ejercicios originales,
escritos especialmente
para esta obra, por:*

EMIL von SAUER

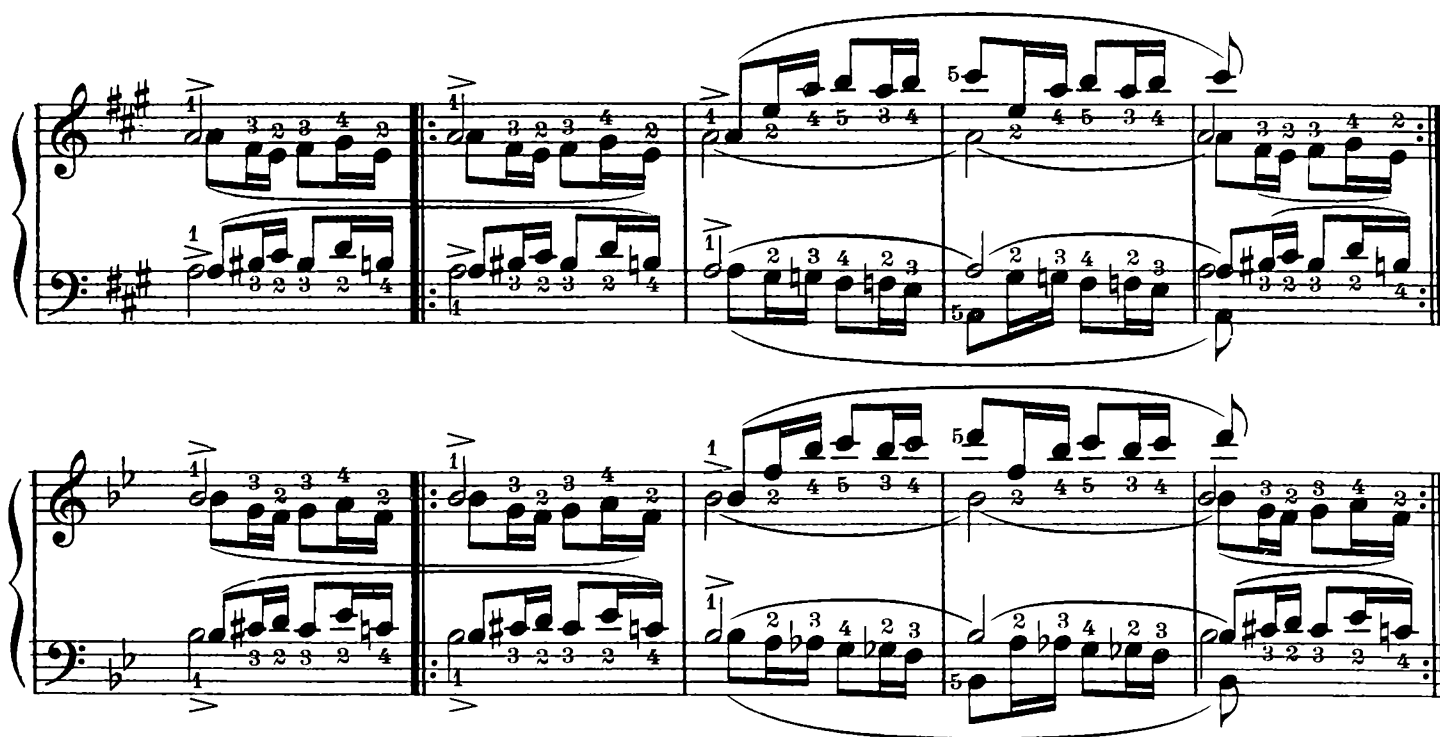
For flexibility of the fingers and of the hand. Practise first slowly; then gradually faster until *Allegro* is reached. The first two measures are to be found, as a separate exercise for the thumbs, in the Chapter entitled "Thumbs". Hands unable to reach the interval of a tenth should not strive to hold the *f* sharp, in measures 4-5 of the exercise, with the thumb of the right hand. (A. J.)

*Für Biegsamkeit der Finger und Hände. Man übe zuerst langsam, dann nach und nach schneller, bis Allegro erreicht wird. Die ersten zwei Takte sind als selbstständige Übung für die Daumen im Kapitel „Daumen“ zu finden. Hände, die den Abstand einer Dezime nicht erreichen können, sollten nicht versuchen, das *fis* mit dem Daumen der rechten Hand, im vierten und fünften Takt der Übung, zu halten. (A. J.)*

Pour la flexibilité des doigts et de la main. Étudiez d'abord lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro*. Les deux premières mesures se trouvent annotées, comme un exercice séparé pour les pouces, dans le chapitre intitulé "Pouces". Les mains qui ne peuvent atteindre l'intervalle de dixième ne doivent pas s'efforcer de garder, avec le pouce de la main droite, le *fa* # dans les mesures 4-5 de l'exercice. (A. J.)

*Para la flexibilidad de los dedos y de la mano. Estúdiese primeramente despacio; luego poco a poco más aprisa, hasta llegar a un movimiento Allegro. Los dos primeros compases se hallan anotados, como ejercicio separado para los pulgares, en el Capítulo intitulado "Pulgares". Las manos que no pueden alcanzar el intervalo de décima no deben esforzarse en guardar, con el pulgar de la mano derecha, el *fa* # en los compases 4-5 del ejercicio. (A. J.)*

No 1



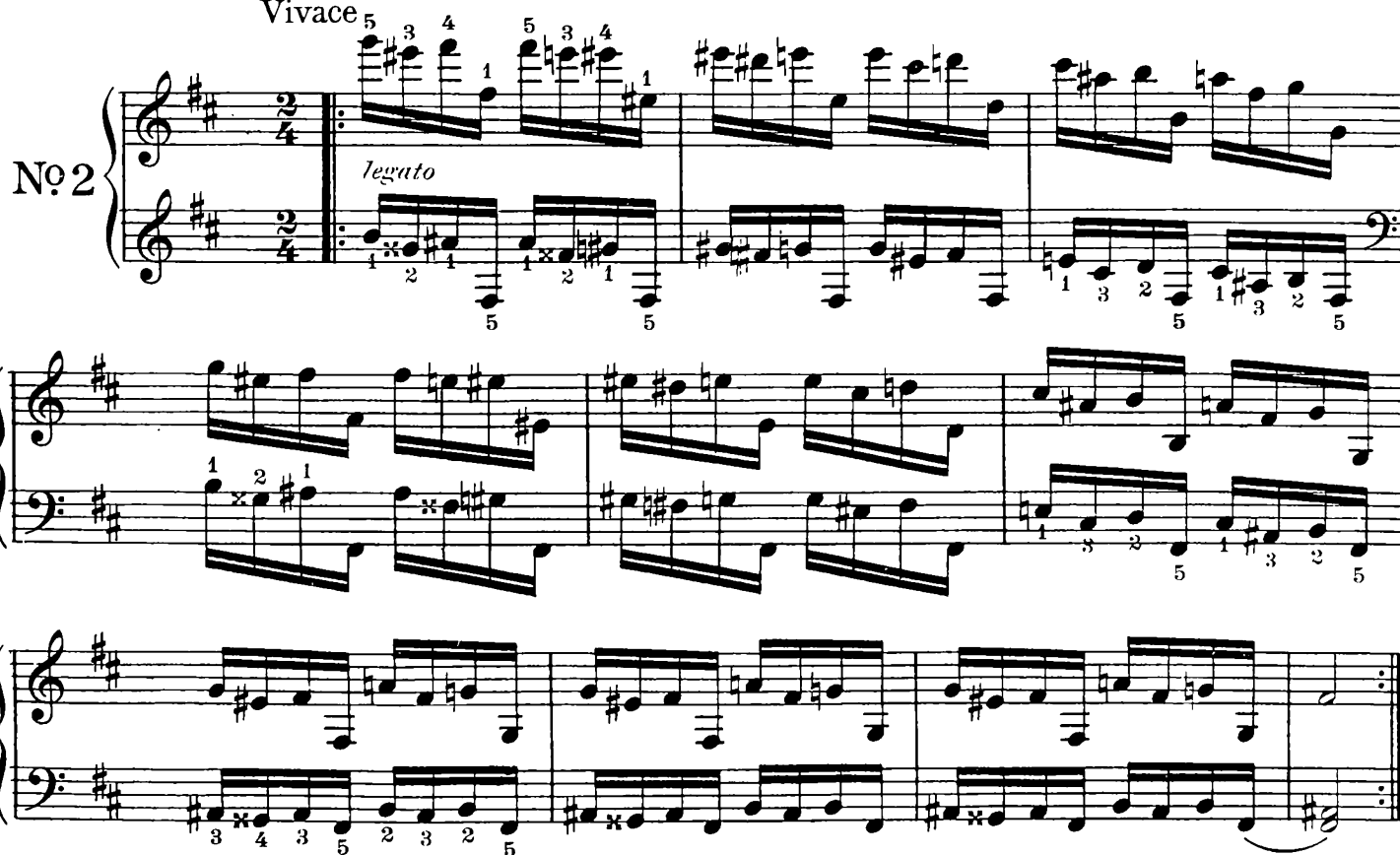
These clever and well conceived exercises develop the technical dexterity and strength of the 3rd, 4th, and 5th fingers, while increasing the flexibility of the hands through contraction and extension. (A. J.)

Diese sinnreich ausgedachten Übungen entwickeln die technische Gewandtheit und Kraft des 3ten, 4ten und 5ten Fingers, während die Biegsamkeit der Hände durch Zusammenziehen und Strecken befördert wird. (A. J.)

Ces exercices sont remarquablement bien conçus et développent la dextérité et la force des 3me, 4me, et 5me doigts, et augmentent la flexibilité des mains par la contraction et l'extension. (A. J.)

Estos ejercicios, de una concepcion notablemente buena, desarrollan la destreza y la fuerza del 3er, 4o y 5o dedo y aumentan la flexibilidad de las manos por medio de la contracción y de la extensión. (A. J.)

Vivace



Legato; poi staccato.- Andante - Moderato - Allegro (A. J.)

Nº 3

The musical score is written for piano (Nº 3) and violin. It consists of five systems of music. The piano part is written in a grand staff (treble and bass clefs) and the violin part is written in a single staff (treble clef). The key signature is one flat (B-flat). The time signature is 6/4. The tempo/mood is indicated as 'Legato; poi staccato.- Andante - Moderato - Allegro (A. J.)'. The score includes various musical notations such as notes, rests, accidentals, and fingerings (1-5). There are also dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into sections by repeat signs and a double bar line. The first system has a key signature change to one flat. The second system has a key signature change to two flats. The third system has a key signature change to three flats. The fourth system has a key signature change to four flats. The fifth system has a key signature change to one sharp (F-sharp).

A clever exercise for promoting a clinging beautiful legato, while developing accuracy in both 5th fingers. Practise first quite slowly; then gradually faster, until *Allegro*, but always *mf* and with expression. (A. J.)

*Eine geistreich erdachte Übung um ein schönes Legato zu'erlangen, da dabei auch sauberes Spiel in den beiden 5ten Fingern erzielt wird. Man übe zuerst ganz langsam, dann nach und nach schneller, bis Allegro erreicht ist, aber immer *mf* und mit Ausdruck. (A.J.)*

Un excellent exercice pour obtenir un beau legato, tout en développant la justesse technique des cinquièmes doigts. Étudiez d'abord très lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro*, mais toujours *mezzo forte* et avec expression. (A. J.)

Un excelente ejercicio para obtener un hermoso legato, y para desarrollar la justeza técnica de los quintos dedos. Estúdiese primeramente muy despacio; luego poco a poco más aprisa, hasta un movimiento *Allegro*, pero siempre *mezzo forte* y con expresión. (A.J.)

No 4

The musical score for No. 4 is a piano exercise in 3/4 time, marked *mf*. It consists of four systems of two staves each. The first system is in D major (two sharps). The second system is in D major. The third system is in B minor (two flats). The fourth system is in B minor. Each system contains a treble and bass staff with various fingerings and articulations indicated by numbers and slurs.

A highly effective and melodious Etude for independence of fingers and suppleness of hands. (A.J.)

Eine höchst wirksame und gesangliche Studie für Unabhängigkeit der Finger und Biegsamkeit der Hände.
(A.J.)

Une Etude fort effective et mélodieuse pour l'indépendance des doigts et la souplesse des mains.
(A.J.)

Un Estudio sumamente efectivo y melodioso para la independencia de los dedos y la soltura de las manos.
(A.J.)

Nº 5

molto legato

20934

1 2 4 5

Original exercises, expressly written for this work, by:

Originalübungen eigens für dieses Werk geschrieben, von:

Exercices originaux, écrits expressément pour cette oeuvre, par:

Ejercicios originales, escritos especialmente para esta obra, por:

ARTHUR FRIEDHEIM

The following exercise brings a decided gain in technical proficiency. The 4th and 5th fingers are strengthened, stretched and made more pliant; opportunity is given to gain command over the simultaneous use of the legato and staccato touches; the hands are gently stretched and made more nimble; the wrists become more flexible. (A. J.)

Die folgende Übung fördert einen entschiedenen Gewinn in Bezug auf technische Fertigkeit. Der 4te und 5te Finger werden gekräftigt, gestreckt und biegsamer gemacht; es wird dem Übenden Gelegenheit geboten, Herrschaft über den gleichzeitigen Gebrauch des legato und staccato Anschlags zu erlangen; die Hände werden dadurch leicht gestreckt und flinker; die Handgelenke werden biegsamer. (A. J.)

L'exercice suivant conduit à de sérieux progrès techniques. Il fortifie le 4ème et le 5ème doigt, les étire et les rends plus flexibles; il donne les moyens d'obtenir une bonne exécution simultanée du toucher legato et staccato; il étire doucement les mains et les rends plus légères; il augmente aussi la souplesse des poignets. (A. J.)

El ejercicio siguiente permite ganar en habilidad técnica. Estira el 4º y 5º dedo, los fortalece y los hace mas flexibles; da oportunidad para alcanzar el dominio de la ejecución simultánea del "toucher" legato y staccato; estira suavemente las manos y las hace más ligeras, y aumenta la flexibilidad de las muñecas. (A. J.)

The musical score consists of three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system begins with a forte (f) dynamic. The second system also begins with a forte (f) dynamic. The third system begins with a piano (p) dynamic. The score includes various fingerings (e.g., 1 2 1 2, 5 4 5 4) and articulations (legato and staccato) as indicated by the text and slurs. The exercise focuses on the 4th and 5th fingers of both hands.

pp

pp

f

f

p

p

f

p

Thus in all keys.
Ebenso in allen Tonarten.
De même dans tous les tons.
Asimismo en todos los tonos.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses
Werk geschrieben, von*

Exercices originaux,
écrits expressément
cette oeuvre, par

*Ejercicios origi-
nales, escritos espe-
cialmente para esta
obra, por*

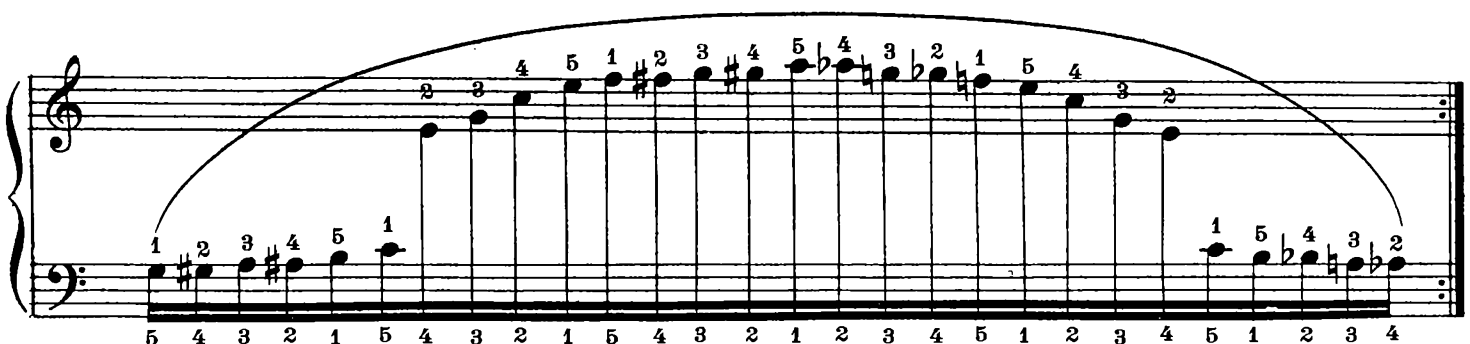
JOSEF LHEVINNE

The object of this virtuoso exercise is to promote by contraction and extension the suppleness and strength of the hands; it is also conducive to the acquisition of a fine legato. To be practised at first moderately fast and not louder than *mf*; then gradually faster in *mp*. The passing of the thumb over the 5th finger and of the 5th finger over the thumb is to be accomplished in a smooth, easy manner as the hand glides over the keyboard. Any tension of the muscles of the forearm is to be avoided. (A. J.)

*Der Zweck dieser Virtuoso Übung besteht darin, die Hände durch Zusammenziehung und Ausdehnung biegsamer zu machen und zu kräftigen; ferner dient sie dazu, sich ein schönes Legato anzueignen. Man übe sie zuerst mässig schnell und nicht lauter als *mf*; dann allmählig schneller in *mp*. Das Übersetzen des Daumens über den 5ten Finger und des 5ten Fingers über den Daumen muss auf glatte, leichte Weise geschehen, während die Hand über die Klaviatur dahingleitet. Irgend eine Streckung der Muskeln des Vorderarmes muss vermieden werden. (A. J.)*

Le but de cet exercice de virtuose est d'encourager la souplesse et la force des mains par leur contraction et leur extension: il conduit aussi à la possession d'un beau legato. A étudier d'abord dans un mouvement modéré et pas plus fort que *mf*: ensuite de plus en plus vite en *mp*. Le passage du pouce par dessus le cinquième doigt et du cinquième doigt par dessus le pouce doit s'effectuer d'une façon égale et facile tandis que la main se meut sur le clavier. Il faut éviter toute tension des muscles de l'avant-bras. (A. J.)

*El objeto de este ejercicio "virtuoso" es obtener flexibilidad y fuerza en las manos por medio de la contracción y la extensión. Estúdiese primero en un tiempo moderado y con no más fuerza que *mf*; después gradualmente más aprisa y *mp*. El paso del pulgar por encima del quinto dedo y del quinto por encima del pulgar debe hacerse de una manera suave y fácil a la par que la mano se mueve sobre el teclado: Evítase tensión de los músculos del antebrazo. (A. J.)*



m. s. ottava bassa

First system of piano music. The right hand features a long slur over a series of notes, with fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. The left hand has a shorter slur over notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4.

Second system of piano music. The right hand features a long slur over notes with fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. The left hand has a shorter slur over notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4.

Third system of piano music. The right hand features a long slur over notes with fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. The left hand has a shorter slur over notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4.

Fourth system of piano music. The right hand features a long slur over notes with fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. The left hand has a shorter slur over notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4.

Fifth system of piano music. The right hand features a long slur over notes with fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. The left hand has a shorter slur over notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. The system ends with the word "etc.".

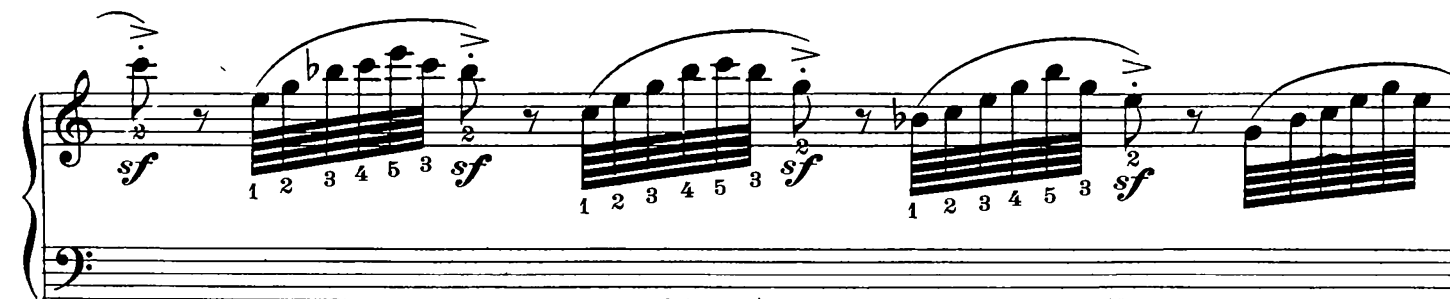
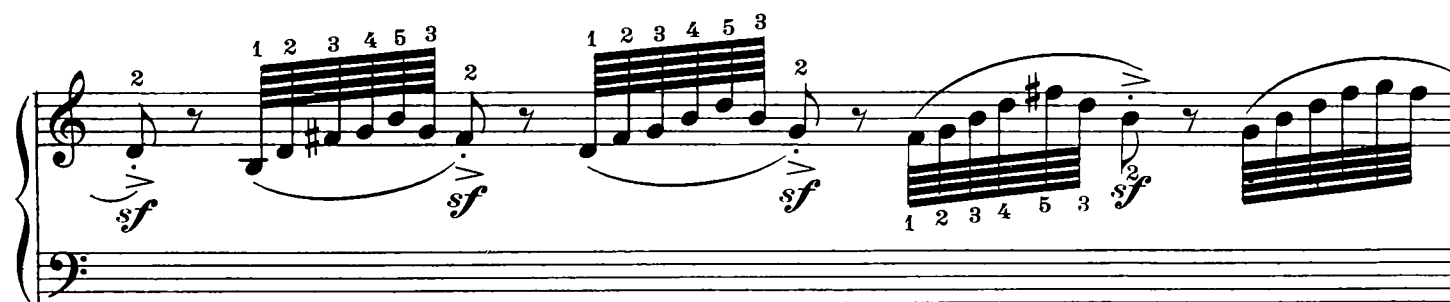
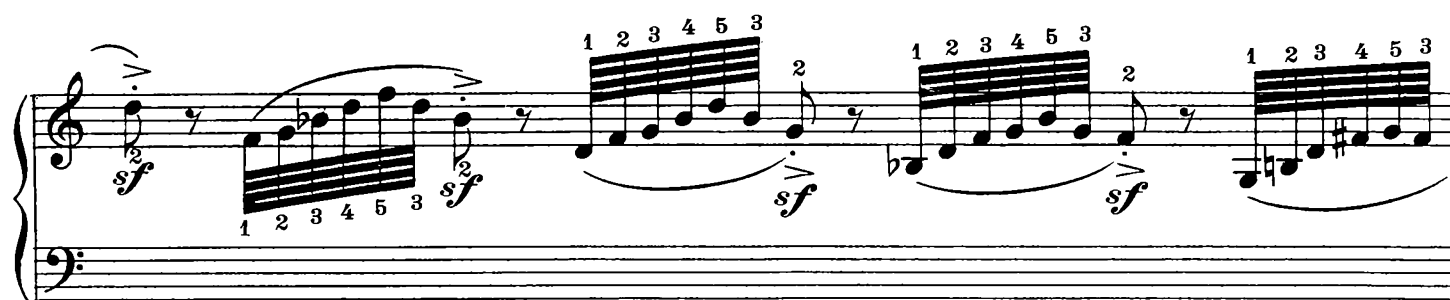
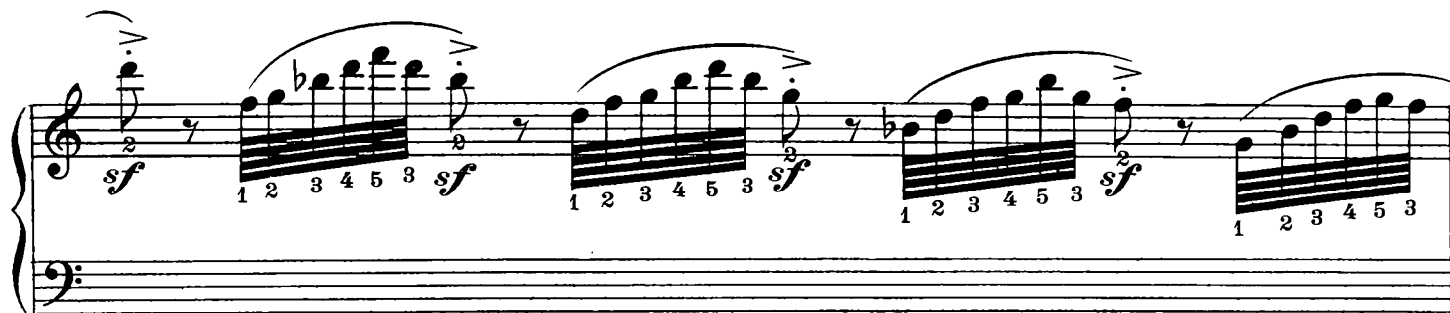
This effective exercise develops the strength of the tips of the fingers and thereby helps to obtain the so-called "jeu perlé" ("pearliness of touch"). To be played rapidly, with a crisp, firm touch. On every 8th note a strong accent is to be given by means of a swift, upward motion of the finger, hand and forearm. (A. J.)

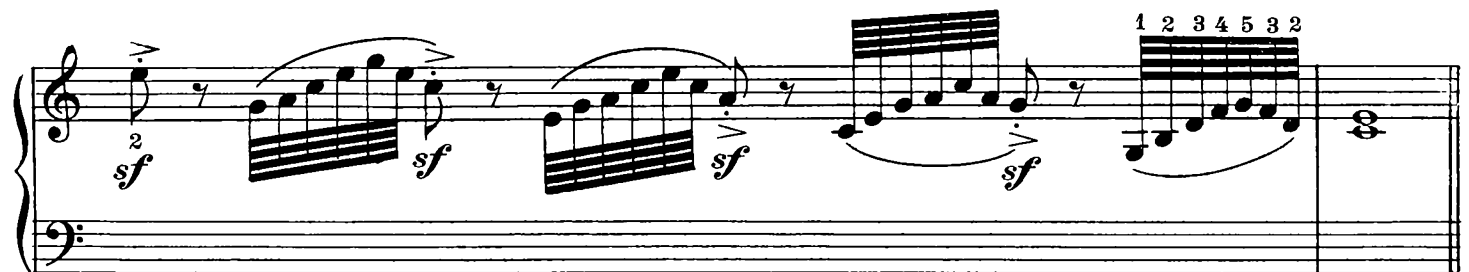
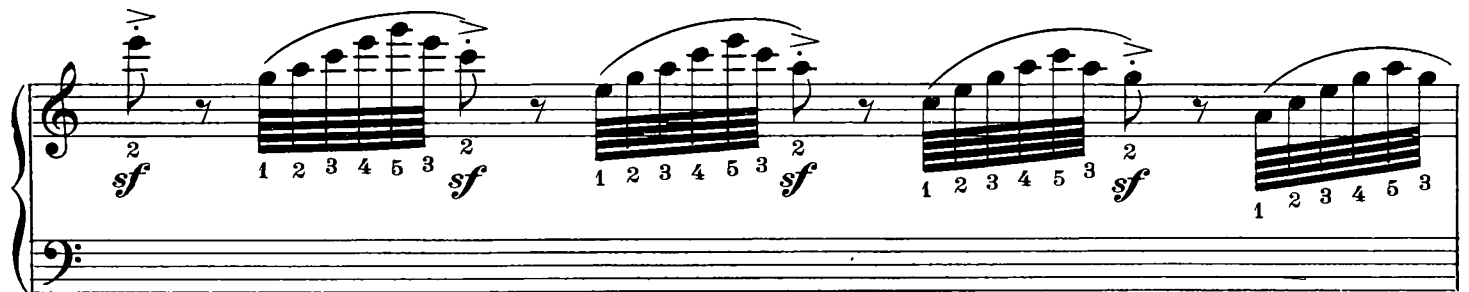
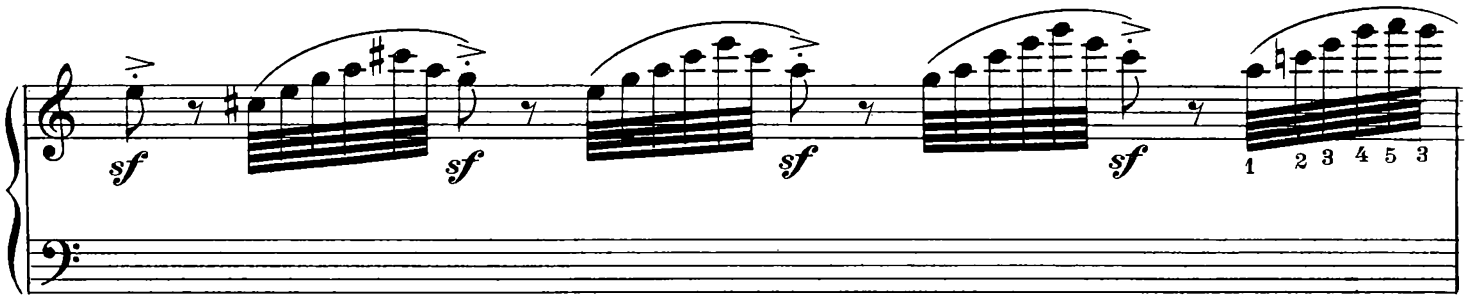
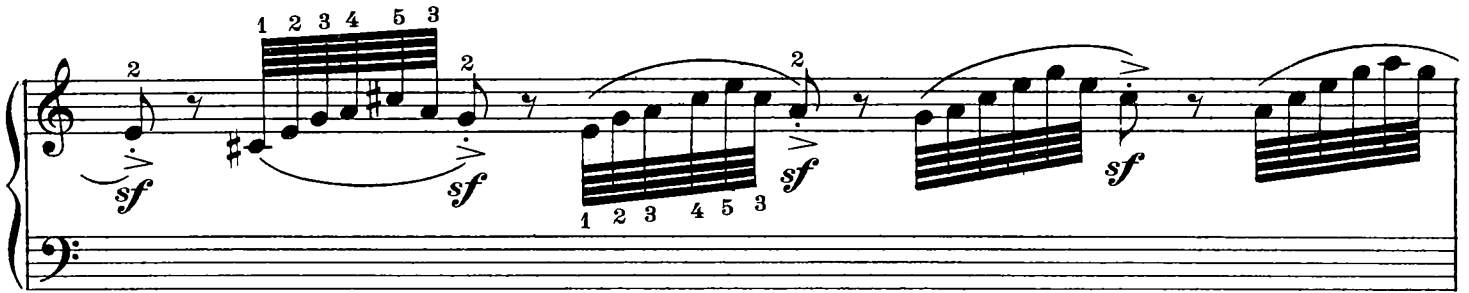
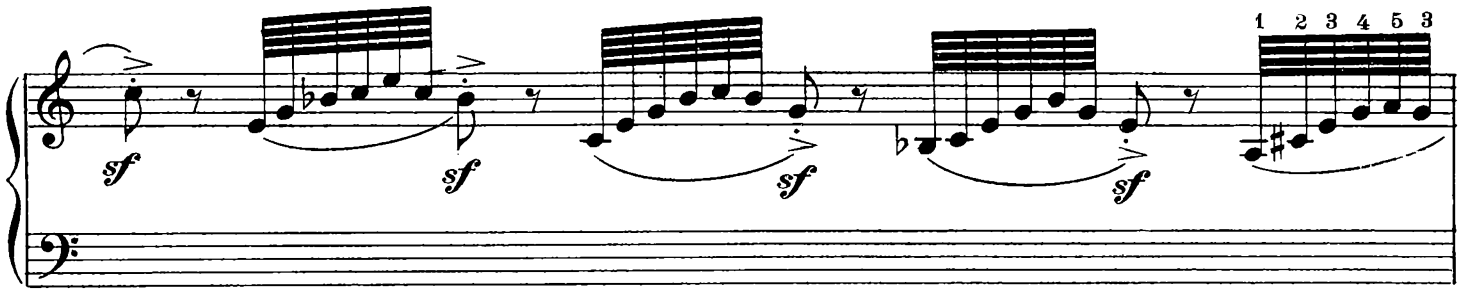
Diese wirkungsvolle Übung macht die Fingerspitzen kräftig und verhilft dem Übenden dazu, sich das sogenannte "jeu perlé" (den "perlenden Anschlag") anzueignen. Sie sollte schnell mit einem frischen, festen Anschlag gespielt werden. Bei jeder Achtelnote muss man kräftig anschlagen, und zwar vermitteltst einer schnellen, aufwärts gehenden Bewegung des Fingers, der Hand und des Armes. (A. J.)

Cet exercice efficace développe la force du bout des doigts et par cela même aide à obtenir le "jeu perlé". A jouer rapidement, avec un toucher mordant et ferme. On donnera un fort accent sur chaque croche au moyen d'un mouvement ascendant du doigt, de la main et de l'avant-bras. (A. J.)

Este valioso ejercicio desarrolla la fuerza de la punta de los dedos y asimismo ayuda a obtener el "jeu perlé" (juego aperlado). Ejecútese con rapidez, con un "toucher" recio y firme. Déje un fuerte acento a cada corchea, por medio de un rápido movimiento ascendente del dedo, de la mano y del antebrazo. (A. J.)

The musical score is for a piano exercise, labeled "m. d." (main exercise). It is written for the right hand on a single staff. The exercise consists of two systems of music. The first system contains three measures, each starting with a forte (sf) dynamic and a finger number 1. The second system contains four measures, each starting with a forte (sf) dynamic and a finger number 1. The exercise involves rapid, ascending and descending runs of eighth notes, with accents on every eighth note. The fingerings are indicated by numbers 1 through 5 above the notes.

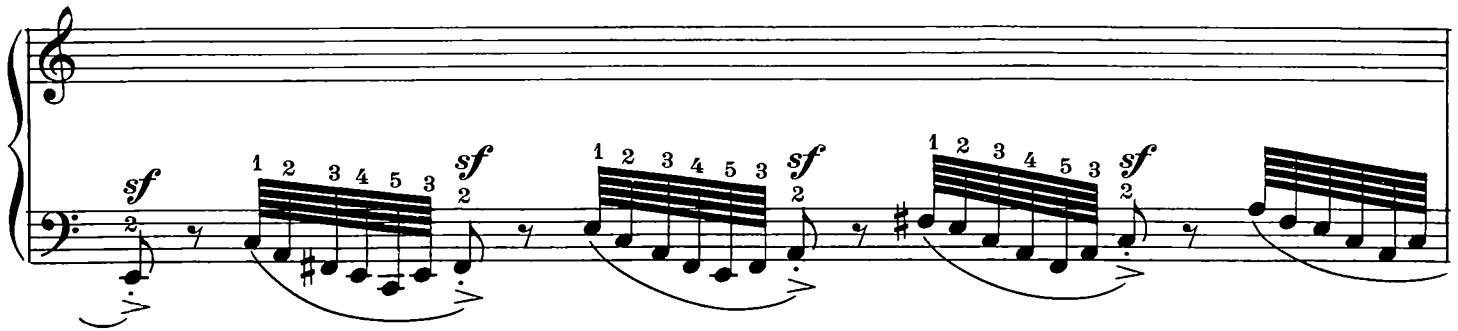
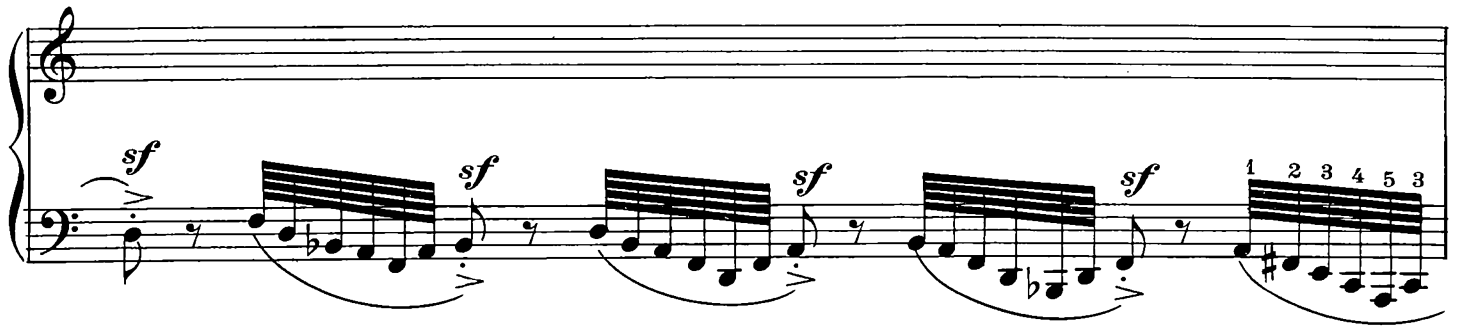
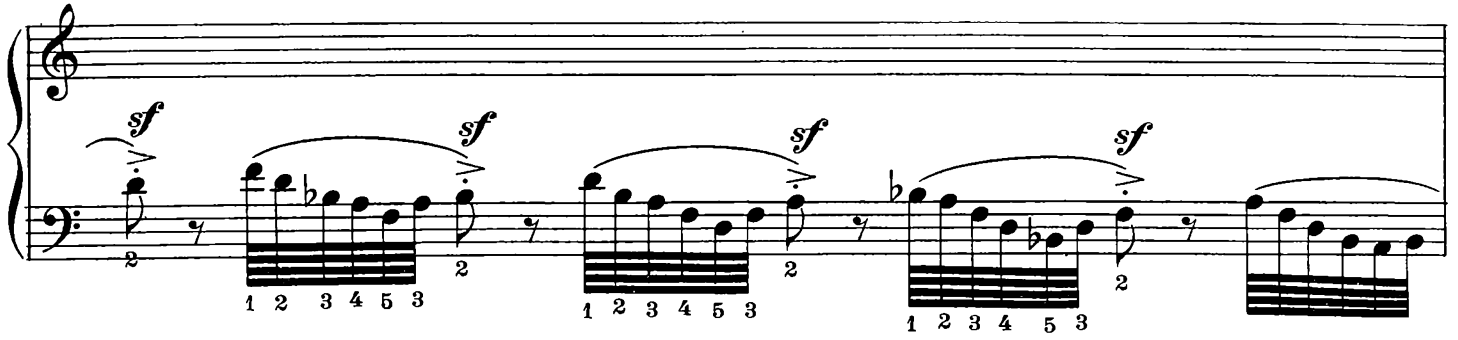




m. s.

The image displays four staves of musical notation, likely for a piano solo. The notation is written in bass clef and includes various musical elements:

- Staff 1:** Features a series of arpeggiated chords, each marked with a forte (*sf*) dynamic. The first arpeggio is marked with a slur and the fingering 1 2 3 4 5 3. Subsequent arpeggios are marked with a slur and the fingering 2. The final arpeggio is marked with a slur and the fingering 1 2 3 4 5 3.
- Staff 2:** Continues the pattern of arpeggiated chords, each marked with a forte (*sf*) dynamic. The first arpeggio is marked with a slur and the fingering 1 2 3 4 5 3. Subsequent arpeggios are marked with a slur and the fingering 2. The final arpeggio is marked with a slur and the fingering 1 2 3 4 5 3.
- Staff 3:** Continues the pattern of arpeggiated chords, each marked with a forte (*sf*) dynamic. The first arpeggio is marked with a slur and the fingering 1 2 3 4 5 3. Subsequent arpeggios are marked with a slur and the fingering 2. The final arpeggio is marked with a slur and the fingering 1 2 3 4 5 3.
- Staff 4:** Continues the pattern of arpeggiated chords, each marked with a forte (*sf*) dynamic. The first arpeggio is marked with a slur and the fingering 1 2 3 4 5 3. Subsequent arpeggios are marked with a slur and the fingering 2. The final arpeggio is marked with a slur and the fingering 1 2 3 4 5 3.



First system of musical notation. The bass staff contains a series of chords and arpeggios, each marked with a forte (*sf*) dynamic. The first chord is a triad (F, A, C) with a finger number '2' below it. The second chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The third chord is a triad (F, A, C) with a finger number '2' below it. The fourth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The fifth chord is a triad (F, A, C) with a finger number '2' below it. The sixth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The seventh chord is a triad (F, A, C) with a finger number '2' below it. The eighth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The system ends with a double bar line.

Second system of musical notation. The bass staff contains a series of chords and arpeggios, each marked with a forte (*sf*) dynamic. The first chord is a triad (F, A, C) with a finger number '2' below it. The second chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The third chord is a triad (F, A, C) with a finger number '2' below it. The fourth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The fifth chord is a triad (F, A, C) with a finger number '2' below it. The sixth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The seventh chord is a triad (F, A, C) with a finger number '2' below it. The eighth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The system ends with a double bar line.

Third system of musical notation. The bass staff contains a series of chords and arpeggios, each marked with a forte (*sf*) dynamic. The first chord is a triad (F, A, C) with a finger number '2' below it. The second chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The third chord is a triad (F, A, C) with a finger number '2' below it. The fourth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The fifth chord is a triad (F, A, C) with a finger number '2' below it. The sixth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The seventh chord is a triad (F, A, C) with a finger number '2' below it. The eighth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The system ends with a double bar line.

Fourth system of musical notation. The bass staff contains a series of chords and arpeggios, each marked with a forte (*sf*) dynamic. The first chord is a triad (F, A, C) with a finger number '2' below it. The second chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The third chord is a triad (F, A, C) with a finger number '2' below it. The fourth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The fifth chord is a triad (F, A, C) with a finger number '2' below it. The sixth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The seventh chord is a triad (F, A, C) with a finger number '2' below it. The eighth chord is a pentad (F, A, C, E, G) with finger numbers '1 2 3 4 5 3' below it. The system ends with a double bar line.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre par

Ejercicios originales, escritos especialmente para esta obra, por

IGNAZ FRIEDMAN

These exercises require more care in their execution and are productive of more technical results than may appear at first glance. Left hand is ever apt to play with a weaker, less resonant singing tone than right hand. Care must be given that both hands alternate with absolute evenness of touch and tone. This alternation is to be accomplished with ease, even with abandon, the hands being lifted from the keyboard at the same height; thereby "unconscious" technical accuracy is encouraged. The accents are to be given by either hand with the same firmness and equality of tone. When greater speed is attempted the clarity and "pearliness" of touch must be preserved. Practise *pp-p-mf-f* and also

(A. J.)

*Diese Übungen erfordern mehr Vorsicht beim Spielen und sind nutzbringender als es auf dem ersten Blick erscheinen mag. Die linke Hand ist immer dazu geneigt, mit einem schwächeren, weniger widerhallenden oder singenden Anschlag zu spielen als die rechte Hand. Man muss sorgfältig darauf achten, dass beide Hände sich mit absoluter Gleichheit in Bezug auf Anschlag und Ton ablösen. Der Wechsel in den Händen muss mit Leichtigkeit, ja sogar mit Gelassenheit stattfinden, indem man die Hände von der Klaviatur gleich hoch aufhebt; dadurch wird "unbewusste" technische Akkuratess entwickelt. Beide Hände müssen die Akzente mit demselben festen Anschlag und Gleichheit im Tone hervorbringen. Bei grösserer Schnelligkeit sollte man durchaus die Klarheit und das "Perlengleiche" des Anschlags beibehalten. Man übe *pp-p-mf-f* und auch*

(A. J.)

Les exercices suivants nécessitent plus de soin dans l'exécution et ils produisent de meilleurs résultats au point de vue technique qu'on ne pourrait le croire tout d'abord. La main gauche a toujours tendance à jouer avec un ton chantant plus faible et moins résonnant que la main droite. Il faut avoir soin que les deux mains alternent avec une parfaite égalité de toucher et de son. Cette alternance doit être accomplie avec aisance, même avec laisser-aller, les mains devant se lever à la même hauteur au-dessus du clavier; par là, on arrive à la sûreté technique "inconsciente". Les deux mains doivent donner les accents avec la même fermeté et la même égalité de son. Lorsque l'on essaye une plus grande vitesse, il faut conserver la clarté et le "perlé" du toucher. A étudier *pp-p-mf-f* et aussi

(A. J.)

*Los ejercicios siguientes requieren más cuidado en la ejecución y son de más provecho para el pianista, que lo que se pudiera creer a primera vista. La mano izquierda tiene tendencia a tocar con un "toucher" menos resonante, más débil que el de la mano derecha. Hay que cuidar que ambas manos alternen con completa igualdad de tocar y de sonido. Esta alternación se ejecutará hasta con abandono, levantando las manos a la misma altura. Las manos deben dar los acentos con igual firmeza e igualdad de sonido. Cuando se empieza a tocar estos ejercicios más apresuradamente hay que esforzarse en conservar la claridad y el "toucher" "aperlado". Estúdiese *pp-p-mf-f* y también*

(A. J.)

1 2 3
2 3 4
3 4 5

5 4 3
4 3 2
3 2 1

3 2 1
4 3 2
5 4 3

3 4 5
2 3 4
1 2 3

3 4 5
2 3 4
3 2 1

3 4 5

2 1
3 2
4 3

3 4 5
2 3 4
1 2 3

1 2 3
2 3 4
3 4 5

5 4 3
4 3 2
3 2 1

3 2
4 3
5 4

1 2 3
2 3 4
1 2 3

1 2 3
2 3 4
3 4 5

5 4 3
4 3 2
3 2 1

3 2 1
4 3 2
5 4 3

3 4 5
2 3 4
1 2 3

1 2 3 4 5
5 4 3 2 1

1 5

The image displays a piano exercise score for page 142, consisting of five systems of musical notation. Each system is written for piano (indicated by a grand staff with a brace on the left) and includes fingerings and dynamics. The first system has a key signature of one sharp (F#) and a 3/4 time signature. The second system continues the exercise. The third system changes the key signature to one flat (Bb) and includes a repeat sign. The fourth system continues the exercise with a repeat sign. The fifth system concludes the exercise with a final cadence. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include accents (>) and slurs.

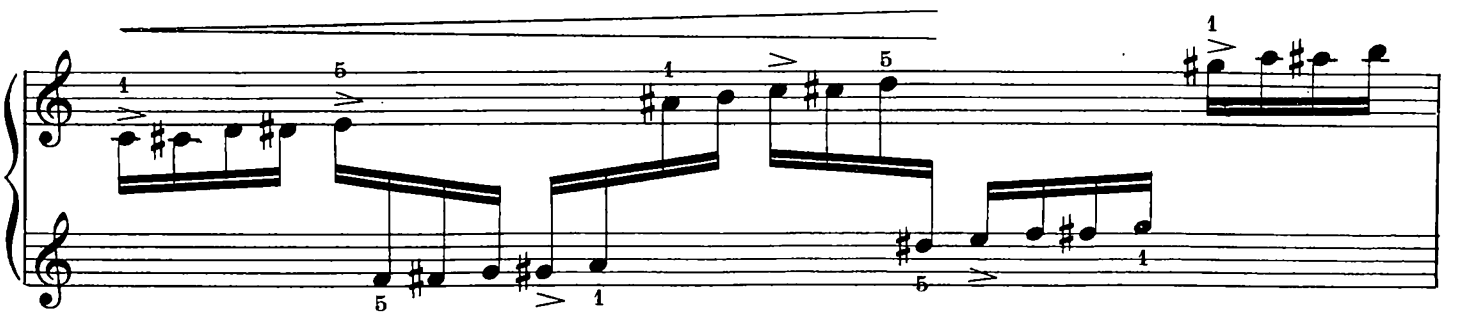
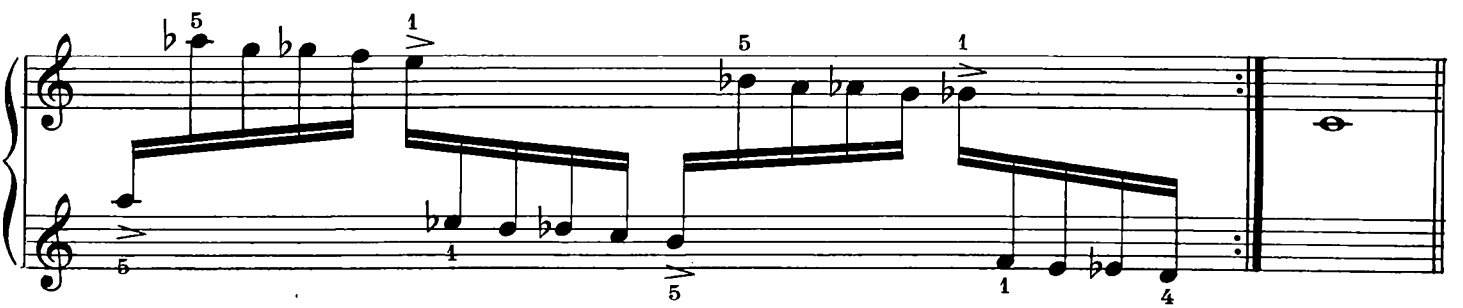
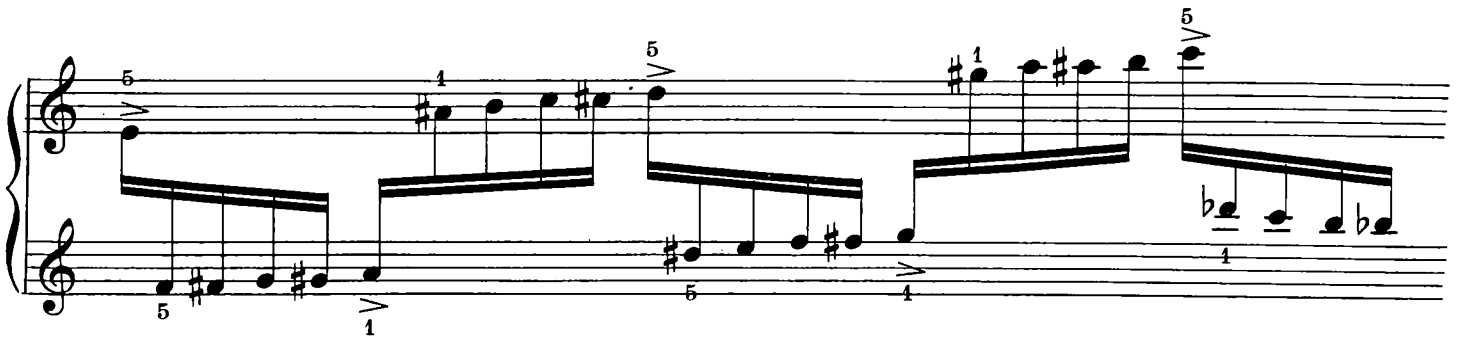
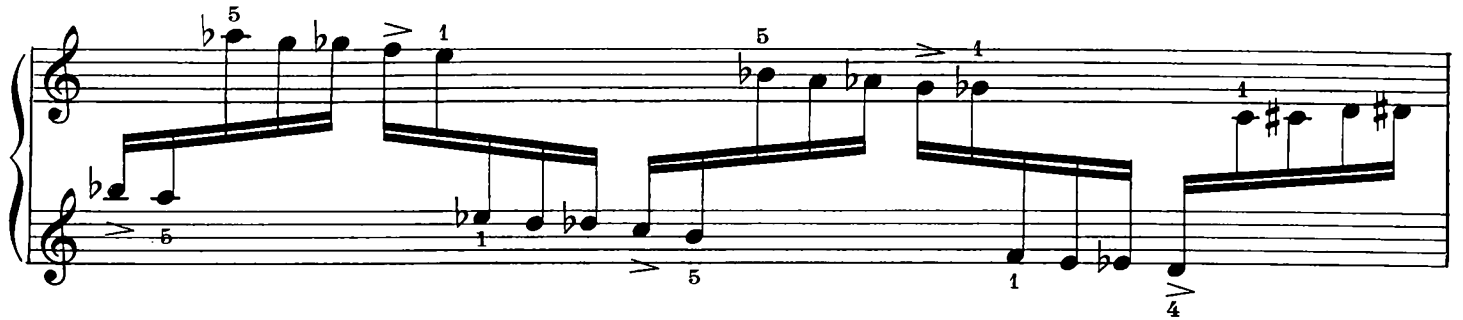
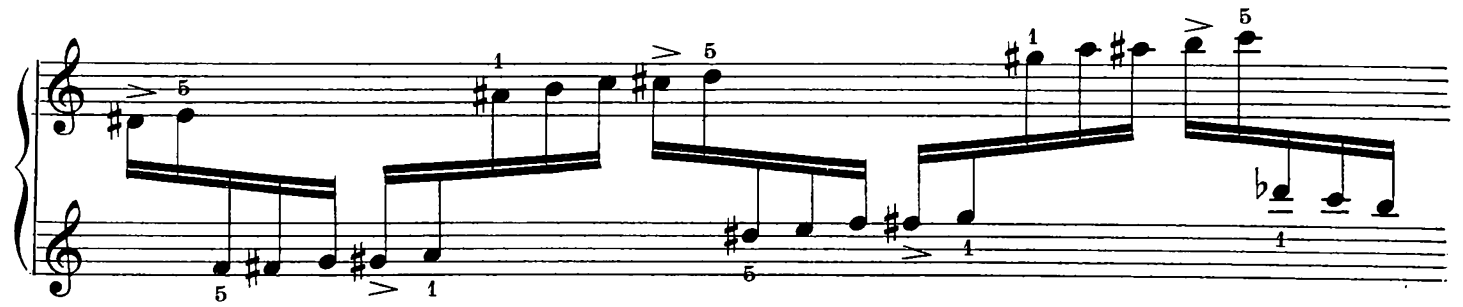
First system of musical notation (measures 1-4). The right hand features a descending scale starting on B4, with fingerings 5, 4, b3, 2, 1. The left hand plays a descending scale starting on B3, with fingerings 4, 3, 2, 1. Both hands have accents on the first notes of their respective scales.

Second system of musical notation (measures 5-8). The right hand continues the descending scale with fingerings 5, 4, b3, 2, 1. The left hand continues the descending scale with fingerings 4, 3, 2, 1. Both hands have accents on the first notes of their respective scales.

Third system of musical notation (measures 9-12). The right hand continues the descending scale with fingerings 5, 4, b3, 2, 1. The left hand continues the descending scale with fingerings 4, 3, 2, 1. Both hands have accents on the first notes of their respective scales.

Fourth system of musical notation (measures 13-16). The right hand continues the descending scale with fingerings 5, 4, b3, 2, 1. The left hand continues the descending scale with fingerings 4, 3, 2, 1. Both hands have accents on the first notes of their respective scales.

Fifth system of musical notation (measures 17-20). The right hand continues the descending scale with fingerings 5, 4, b3, 2, 1. The left hand continues the descending scale with fingerings 4, 3, 2, 1. Both hands have accents on the first notes of their respective scales.



The image displays five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation is complex, featuring various musical symbols and markings:

- System 1:** The right hand begins with a five-measure rest, followed by a series of notes with accidentals (flats and naturals). The left hand plays a sequence of notes with accidentals, including a five-measure rest. A fermata is placed over the final measure of the right hand.
- System 2:** The right hand continues with a series of notes and accidentals, including a five-measure rest. The left hand plays a sequence of notes with accidentals, including a five-measure rest.
- System 3:** The right hand continues with a series of notes and accidentals, including a five-measure rest. The left hand plays a sequence of notes with accidentals, including a five-measure rest.
- System 4:** The right hand continues with a series of notes and accidentals, including a five-measure rest. The left hand plays a sequence of notes with accidentals, including a five-measure rest.
- System 5:** The right hand continues with a series of notes and accidentals, including a five-measure rest. The left hand plays a sequence of notes with accidentals, including a five-measure rest.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The page number 145 is visible in the top right corner.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi-
naux écrits expressé-
ment pour cette œuvre
par

*Ejercicios originales
escritos especialmente
para esta obra, por*

ERNST v. DOHNÁNYI

Although at first sight these exercises may appear somewhat easy yet they really require a high degree of virtuosity. Strength of the fingers, evenness of touch when passing the thumb, second, third and fourth fingers over the fifth, brilliancy and dash of style in finger passages—these are the results of practising them faithfully. (A.J.)

Obgleich diese Übungen auf den ersten Blick leicht zu sein scheinen, so erfordern sie doch einen hohen Grad von Virtuosität. Die Kräftigung der Finger, Gleichmässigkeit im Anschlag, wenn man den Daumen, den zweiten, dritten und vierten Finger über den fünften setzen muss, glänzendes und schwunghaftes Spiel bei den Fingerläufen, das sind die Resultate, falls man die Übungen fleissig übt. (A.J.)

Quoiqu' au premier abord ces exercices puissent sembler quelque peu faciles, ils requièrent en réalité un haut degré de virtuosité. La force des doigts; l'égalité du toucher en passant le pouce, le deuxième, le troisième et le quatrième par dessus le cinquième; le brillant et la fougue du style dans les passages de doigts: voilà les résultats qu' on obtiendra en les étudiant consciencieusement. (A. J.)

Aunque a primera vista puedan aparecer estos ejercicios un tanto fáciles; sin embargo, requieren alto grado de virtuosidad. Fuerza de los dedos, igualdad de "toucher" al pasar el pulgar, el segundo, tercero y cuarto dedos sobre el quinto; brillantez y audacia de estilo en los pasajes de los dedos: he aquí los resultados de estudiar empeñosamente estos ejercicios. (A.J.)

The musical score consists of two systems, each with a piano (p) part and a vocal (sopra) part. The piano part is written in the bass clef, and the vocal part is written in the soprano clef. The key signature is one flat (B-flat). The tempo/mood is marked 'Allegretto'. The score features complex fingerings and slurs, with the vocal part often playing a melodic line while the piano part provides harmonic support. The first system shows a sequence of chords and melodic fragments, while the second system continues with more intricate passages and slurs.

The musical score is arranged in six systems, each containing a piano part and a vocal part (soprano). The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff with a soprano clef. The score includes various musical notations such as notes, rests, ornaments, and fingerings. The key signature is one flat (B-flat). The tempo and meter are not explicitly indicated.

System 1: The piano part features a complex chordal texture in the bass and a melodic line in the treble. The vocal part has a melodic line with a 2nd ornament and a 5th finger.

System 2: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 2nd ornament and a 5th finger.

System 3: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 3rd ornament and a 5th finger.

System 4: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 3rd ornament and a 5th finger.

System 5: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 4th ornament and a 5th finger.

System 6: The piano part continues with a similar chordal texture. The vocal part has a melodic line with a 4th ornament and a 5th finger.

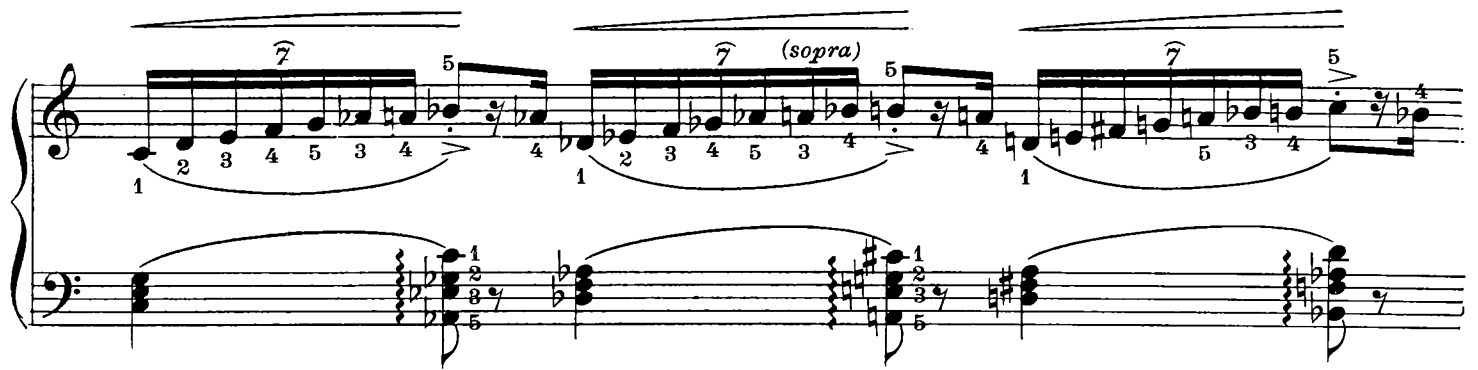
This image displays a page of musical notation for a piano piece, consisting of eight systems of staves. The notation is written in a key signature of one sharp (F#) and includes various musical elements such as notes, rests, and fingerings. The first system shows a treble and bass staff with complex fingerings (1, 5, 4, 5, 4, 7) and a final measure with a fermata. The second system continues the melody and accompaniment. The third system introduces a 'sopra' (soprano) line in the bass staff, marked with a 'sopra' bracket. The fourth system shows the continuation of the melody and accompaniment. The fifth system features a 'sopra' line in the bass staff, marked with a 'sopra' bracket. The sixth system shows the continuation of the melody and accompaniment. The seventh system features a 'sopra' line in the bass staff, marked with a 'sopra' bracket. The eighth system shows the continuation of the melody and accompaniment. The notation is complex, with many notes and fingerings, and includes a final measure with a fermata.

First system of musical notation. The treble clef staff contains a series of chords and single notes, mostly in the upper register. The bass clef staff features a complex, rapid sixteenth-note pattern, with a slur and a '5' indicating a fifth-fingered run. Above the bass staff, the word *(sopra)* is written, indicating a soprano vocal line. The system concludes with a repeat sign.

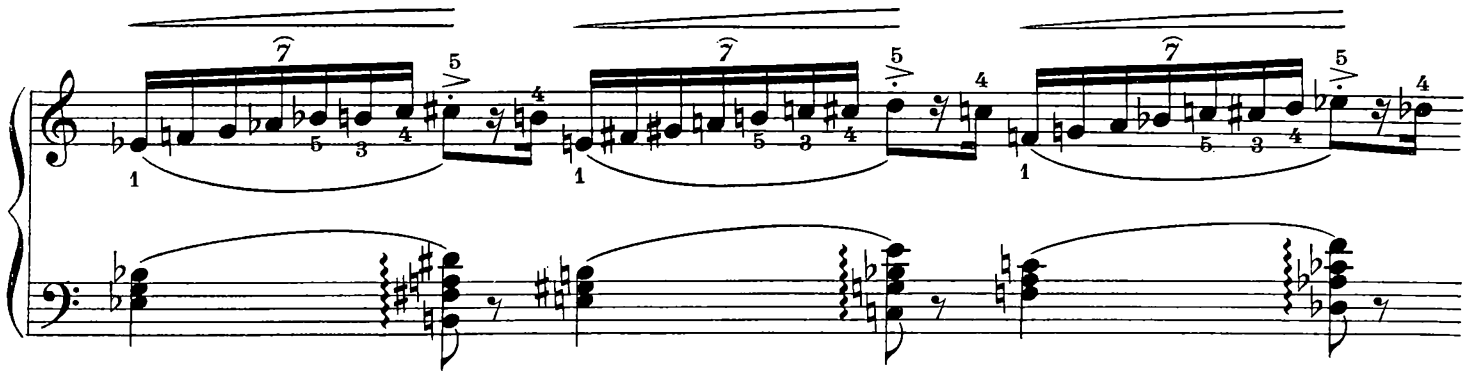
Second system of musical notation. The treble clef staff continues the harmonic progression. The bass clef staff maintains the rapid sixteenth-note pattern, with a slur and a '5' indicating a fifth-fingered run. Above the bass staff, the word *(sopra)* is written, indicating a soprano vocal line. The system concludes with a repeat sign.

Third system of musical notation. The treble clef staff continues the harmonic progression. The bass clef staff maintains the rapid sixteenth-note pattern, with a slur and a '5' indicating a fifth-fingered run. Above the bass staff, the word *(sopra)* is written, indicating a soprano vocal line. The system concludes with a repeat sign.

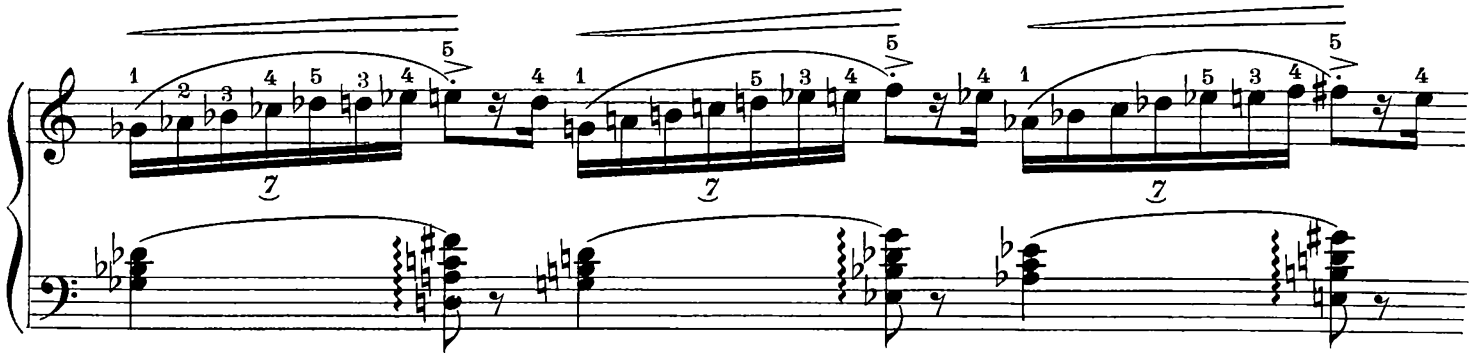
Fourth system of musical notation. The treble clef staff continues the harmonic progression. The bass clef staff maintains the rapid sixteenth-note pattern, with a slur and a '5' indicating a fifth-fingered run. Above the bass staff, the word *(sopra)* is written, indicating a soprano vocal line. The system concludes with a repeat sign.



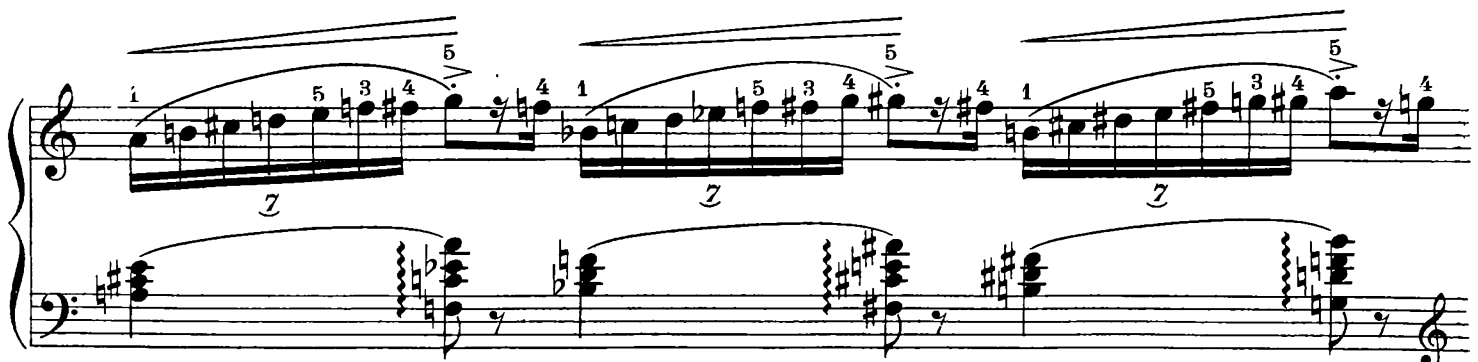
First system of musical notation. The treble clef staff features three measures of music, each marked with a fermata and the number 7. The first measure includes fingerings 1, 2, 3, 4, 5, 3, 4. The second measure includes fingerings 1, 2, 3, 4, 5, 3, 4 and is labeled *(sopra)*. The third measure includes fingerings 1, 5, 3, 4. The bass clef staff provides harmonic accompaniment with chords and single notes.



Second system of musical notation. The treble clef staff continues with three measures, each marked with a fermata and the number 7. Fingerings in the first measure are 1, 5, 3, 4. The second measure includes fingerings 1, 5, 3, 4. The third measure includes fingerings 1, 5, 3, 4. The bass clef staff continues with harmonic accompaniment.

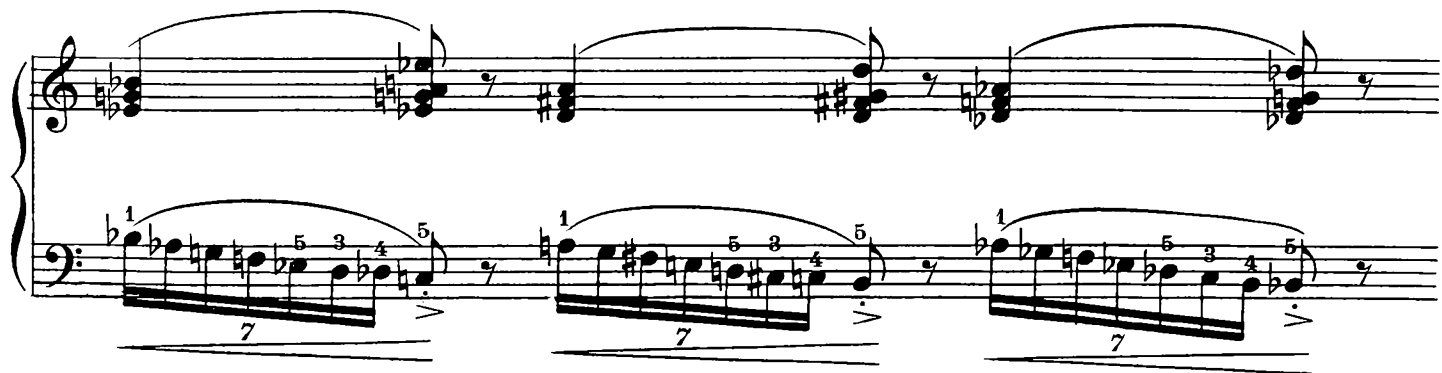
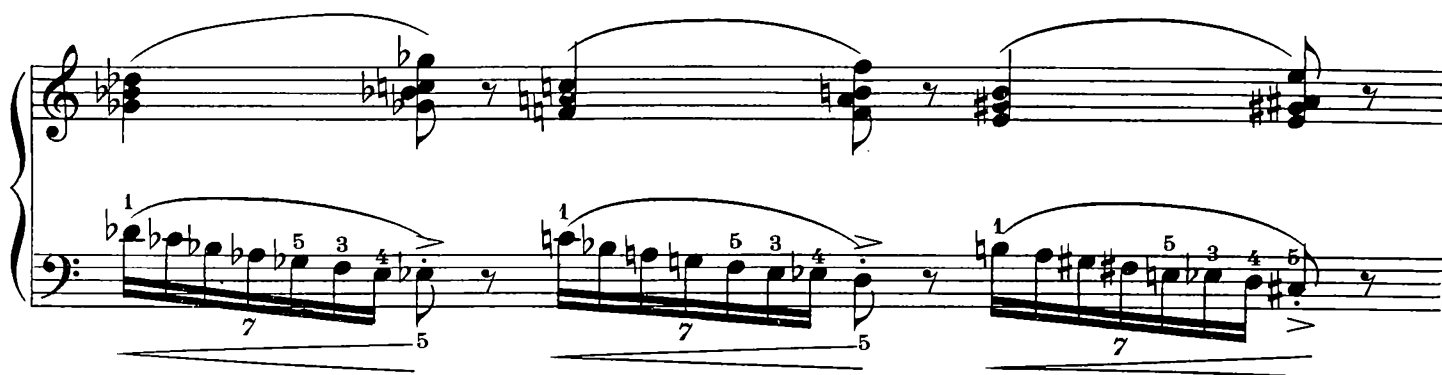
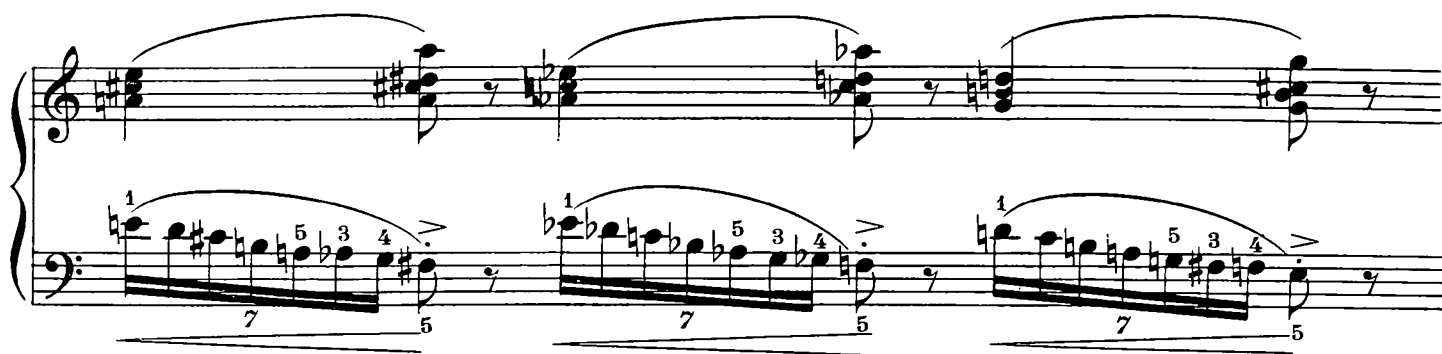
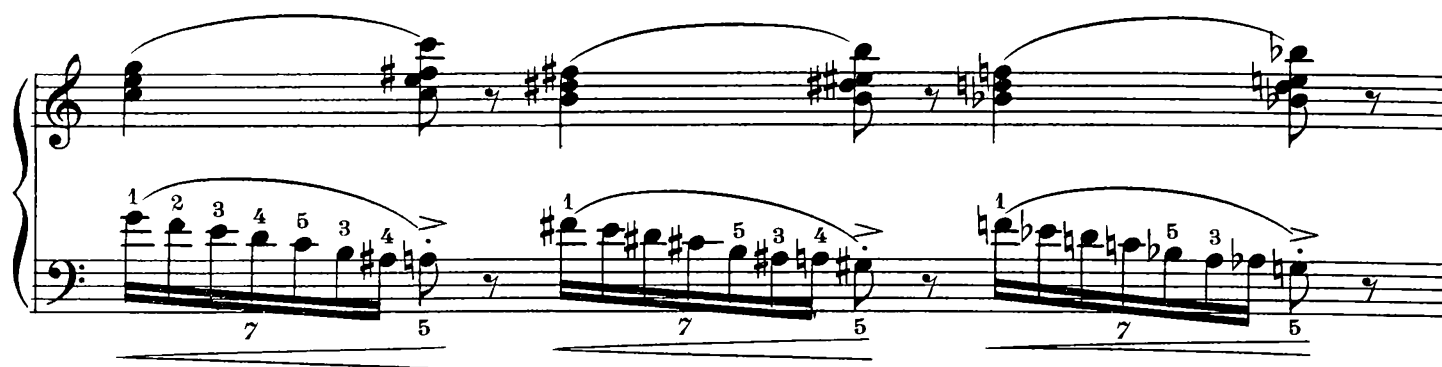


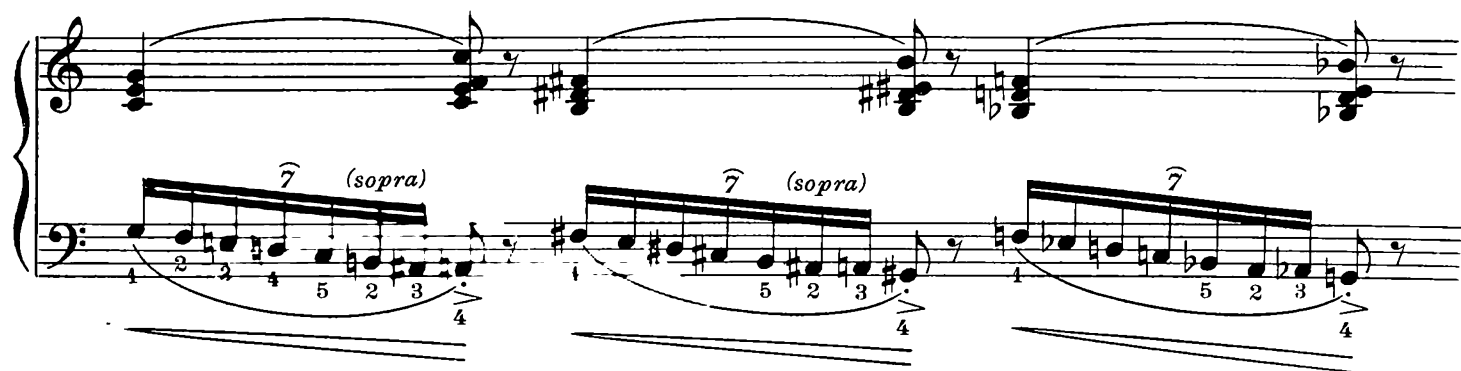
Third system of musical notation. The treble clef staff features three measures, each marked with a fermata and the number 7. Fingerings in the first measure are 1, 2, 3, 4, 5, 3, 4. The second measure includes fingerings 1, 5, 3, 4. The third measure includes fingerings 1, 5, 3, 4. The bass clef staff continues with harmonic accompaniment.



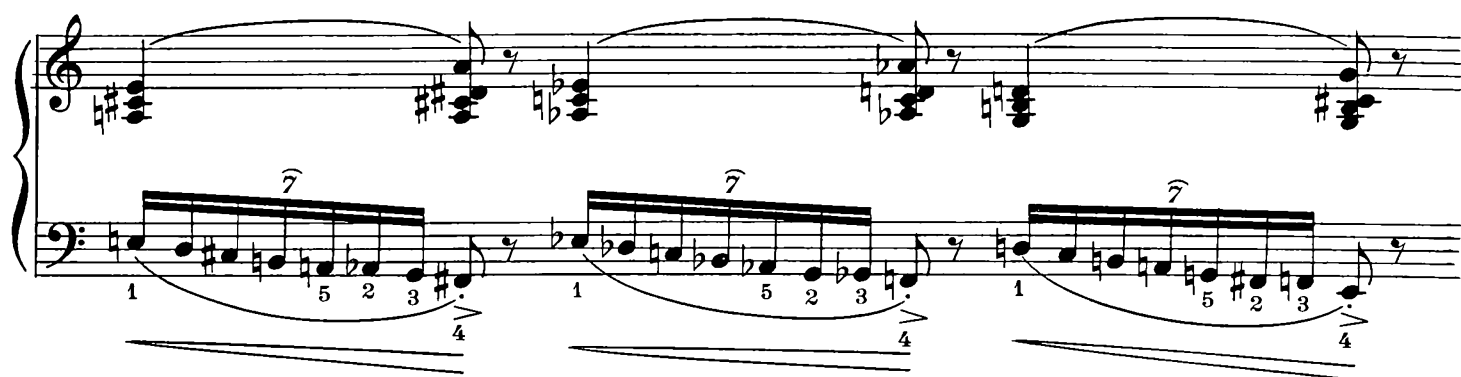
Fourth system of musical notation. The treble clef staff features three measures, each marked with a fermata and the number 7. Fingerings in the first measure are 1, 5, 3, 4. The second measure includes fingerings 1, 5, 3, 4. The third measure includes fingerings 1, 5, 3, 4. The bass clef staff continues with harmonic accompaniment.

The image displays a page of musical notation for a piano and voice piece. It consists of four systems of staves. Each system includes a grand staff for the piano (two staves) and a single staff for the voice (soprano range). The piano part features complex chords and arpeggios, while the voice part has a melodic line with various ornaments and dynamics. The notation is in a standard musical notation style with a focus on harmonic and melodic development. The key signature has one flat (B-flat). The time signature is 4/4. The piece is in a minor key, indicated by the B-flat and the overall mood. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a minor key, indicated by the B-flat and the overall mood.

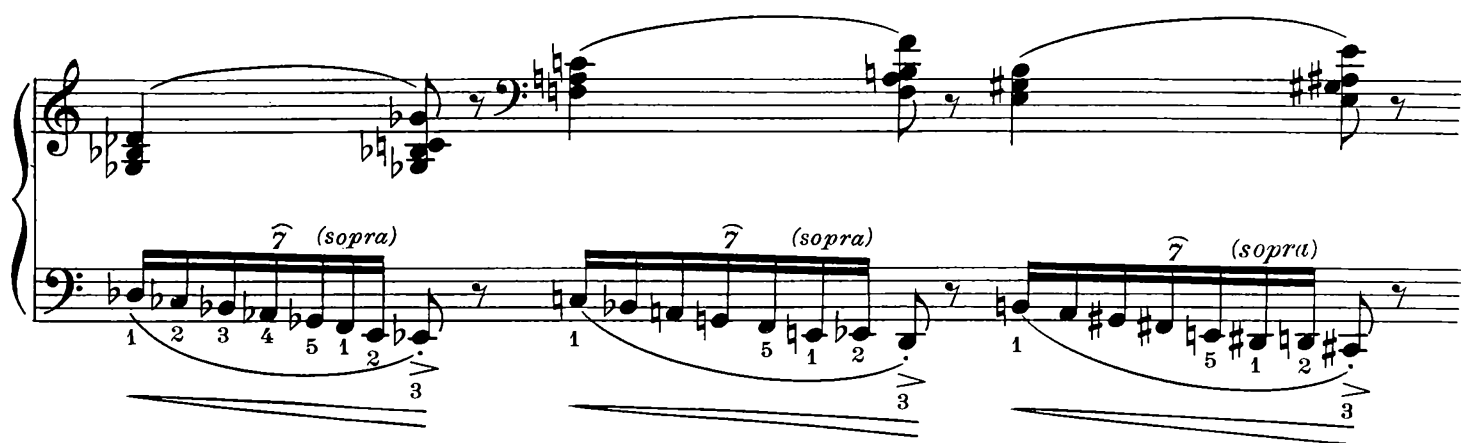




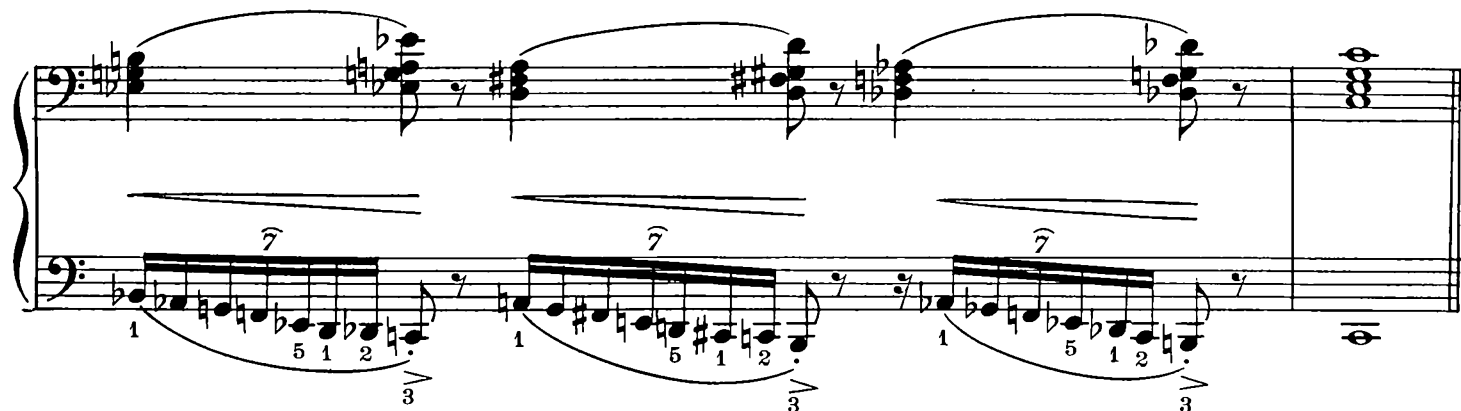
First system of musical notation. The treble staff contains a series of chords and single notes. The bass staff features a continuous eighth-note pattern, with the first measure marked with a fermata and the word *(sopra)*. Fingering numbers 1, 2, 2, 4, 5, 2, 3, and 4 are indicated below the notes.



Second system of musical notation. The treble staff continues with chords and notes. The bass staff maintains the eighth-note pattern, with the first measure marked with a fermata. Fingering numbers 1, 5, 2, 3, and 4 are indicated below the notes.



Third system of musical notation. The treble staff continues with chords and notes. The bass staff features a continuous eighth-note pattern, with the first measure marked with a fermata and the word *(sopra)*. Fingering numbers 1, 2, 3, 4, 5, 1, 2, and 3 are indicated below the notes.



Fourth system of musical notation. The treble staff continues with chords and notes. The bass staff features a continuous eighth-note pattern, with the first measure marked with a fermata. Fingering numbers 1, 5, 1, 2, and 3 are indicated below the notes.

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices origi-
naux, écrits expressé-
ment pour cette oeuvre,
par

*Ejercicios origi-
nales, escritos es-
pecialmente para esta
obra, por*

RUDOLF GANZ

There is hardly any need to emphasize the ingenuity and utility of the following exercise. The design of the exercise itself is one of the simplest and oldest in music, but by the device of introducing gradually and with increasing frequency the alternation of the hands unusual demands are made upon a perfect evenness of touch and tone and also of poise in both hands. The left hand usually obtains a weaker, thinner tone and is less agile than the right hand. (A.J.)

Es ist wohl kaum nötig, auf das Sinnreiche und Nützliche der folgenden Übung hinzuweisen. Die Gestalt der Übung selbst ist eine der einfachsten und ältesten in der Musik, aber durch den Einfall, dass sich die Hände allmählig und mit zunehmender Häufigkeit ablösen, werden aussergewöhnliche Ansprüche an eine vollkommene Ebenmässigkeit in Bezug auf den Anschlag und den Ton und ebenfalls auf das Gleichgewicht in beiden Händen gestellt. Die linke Hand bringt oft einen schwächeren und dünneren Ton hervor als die rechte Hand. (A.J.)

Il est à peine nécessaire de souligner l'ingéniosité et l'utilité de l'exercice suivant. Le dessin de l'exercice même est un des plus simples et des plus anciens en musique. Mais par l'introduction graduelle et chaque fois plus fréquente du changement alternatif des mains, l'exécutant est obligé d'acquérir une parfaite égalité du toucher et du son et l'équilibre des deux mains. En général la main gauche est moins agile, donne un son plus faible et moins nourri que la main droite. (A.J.)

Es apenas necesario hacer resaltar lo ingenioso y útil del ejercicio siguiente. La trama del ejercicio mismo es una de las más sencillas y antiguas que hay en la música; pero mediante la introducción gradual y cada vez más frecuente del cambio alternativo de las manos, se obliga al ejecutante a adquirir una igualdad perfecta en el "toucher" y en el sonido y la ponderación de ambas manos. Por lo general la mano izquierda es menos ágil y da un tono más débil, más tenue que la mano derecha. (A.J.)

In a moderate tempo and with absolute evenness of tone. Employ all dynamic gradations (Rudolf Ganz.)

In einem mässigen Tempo und mit vollkommener Gleichmässigkeit des Tones. Man gebrauche alle dynamischen Abstufungen. (Rudolf Ganz.)

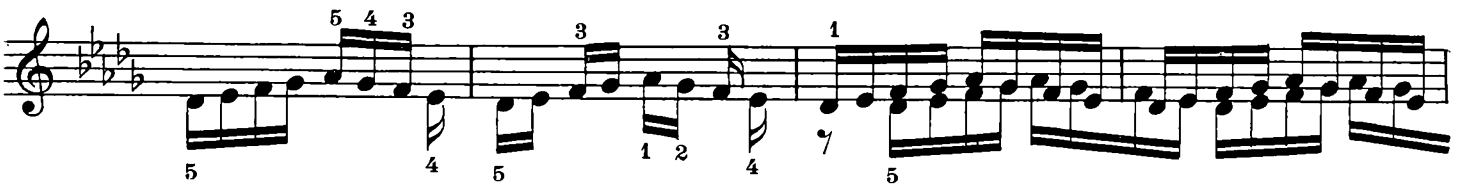
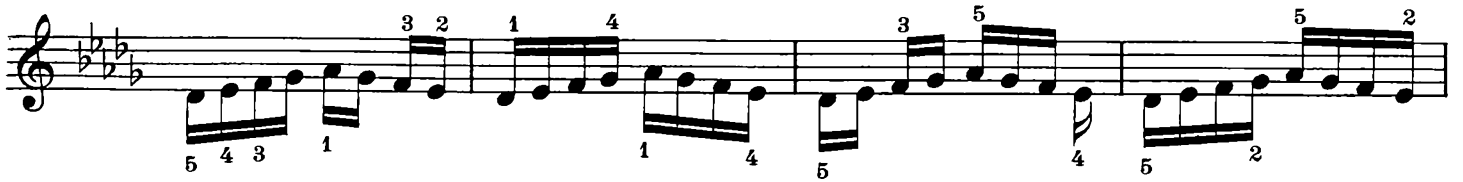
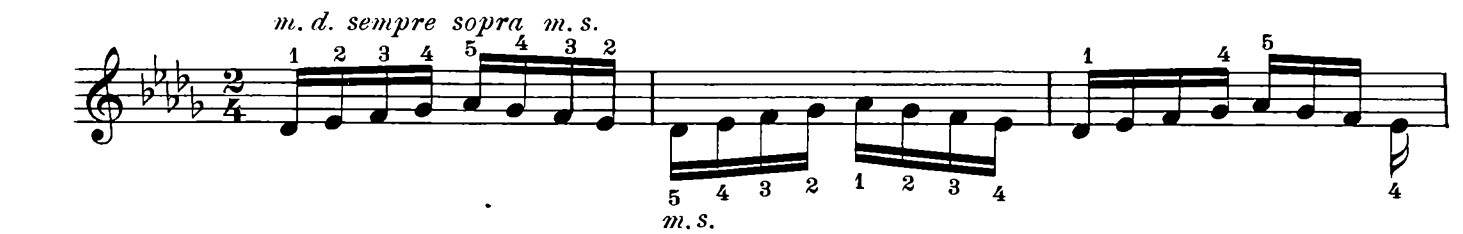
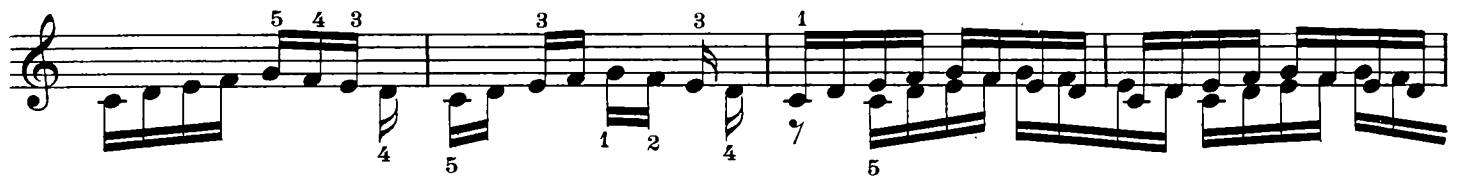
Dans un mouvement modéré et avec une parfaite égalité du son. Employez toutes les gradations dynamiques (Rudolf Ganz.)

En un movimiento moderado y con absoluta igualdad de sonido. Empléense todas las gradaciones dinámicas. (Rudolf Ganz.)

Nº 1

m.d. sempre sopra m.s.
m.d. (sopra) *(sotto)*

m.s.

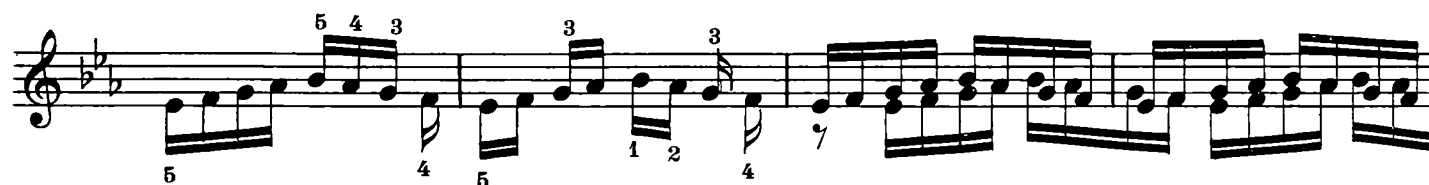
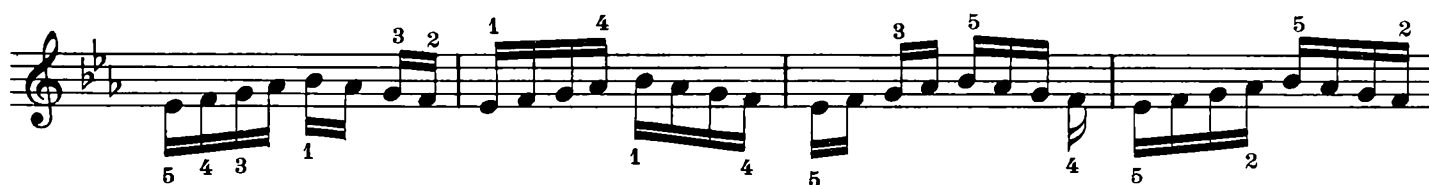
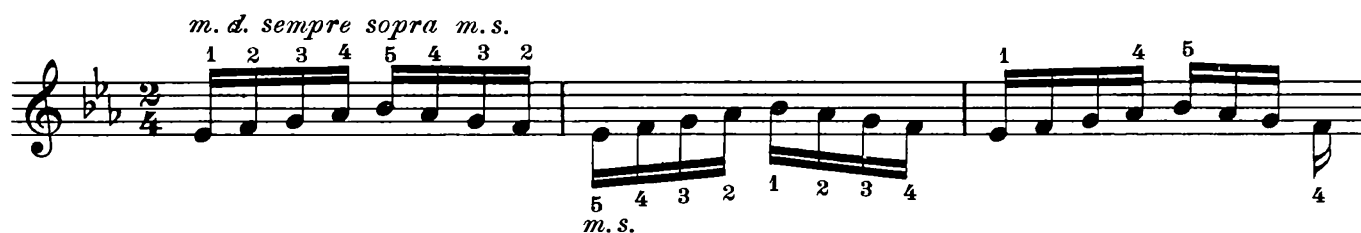


m. d. sempre sopra m. s.

m. s.

[illegible]

m.s. sempre sopra m.d. *(sotto)*



Etc. in all keys, major and minor; also chromatically.
(Rudolph Ganz)

Etc. in allen Dur und Moll Tonarten; auch chromatisch.
(Rudolph Ganz)

Etc. dans tous les tons majeurs et mineurs et aussi chromatiquement. (Rudolph Ganz)

Etc. en todos los tonos mayores y menores y también cromáticamente. (Rudolph Ganz)

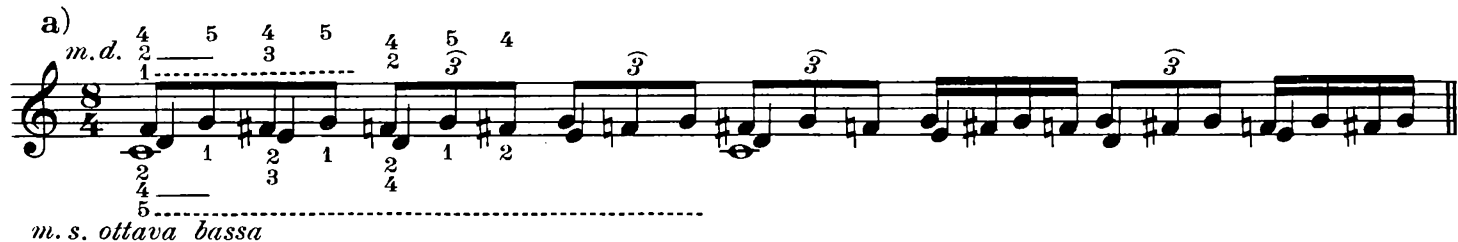
With a clear tone. Play *legatissimo*, while lifting the fingers well, though not too high. (Rudolf Ganz)

Mit klarem Ton. Man übe *legatissimo*, indem die Finger gut gehoben werden, jedoch nicht zu hoch. (Rudolf Ganz)

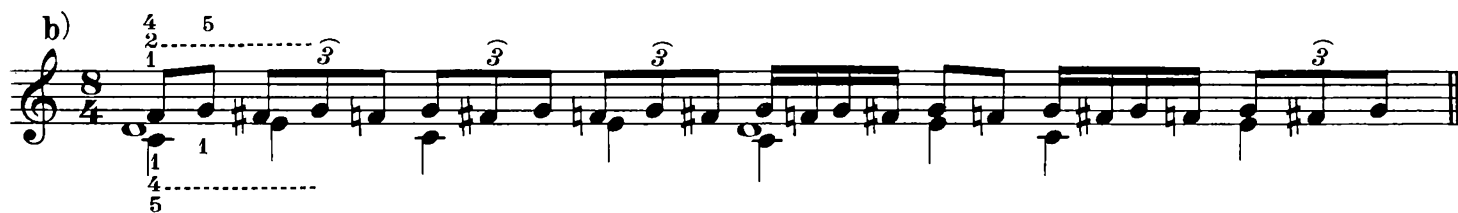
Avec un son clair. Jouez *légalissimo* en levant bien les doigts, quoique pas trop haut. (Rudolf Ganz.)

Con un sonido claro. Tóquese *legatissimo* levantando los dedos, pero no demasiado. (Rudolf Ganz.)

No 2

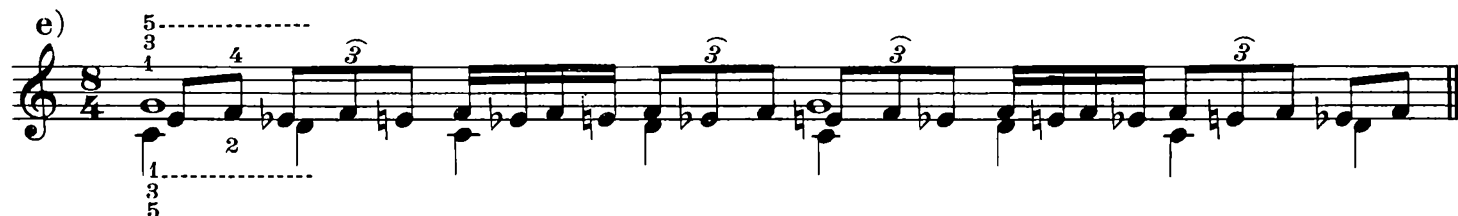
a) *m.d.* 

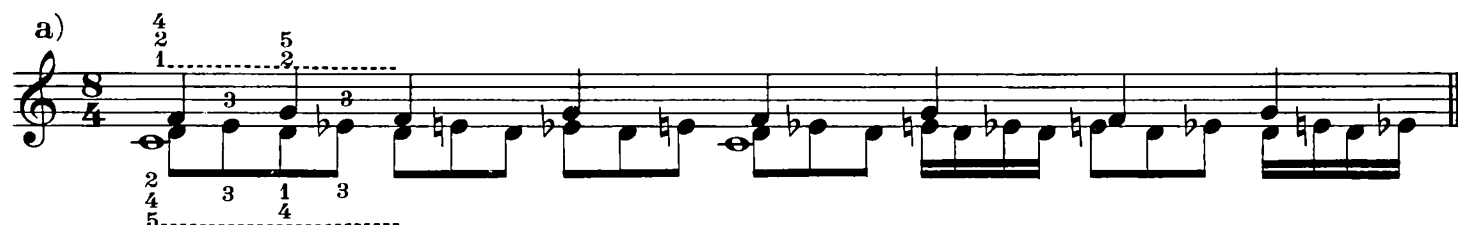
m.s. ottava bassa

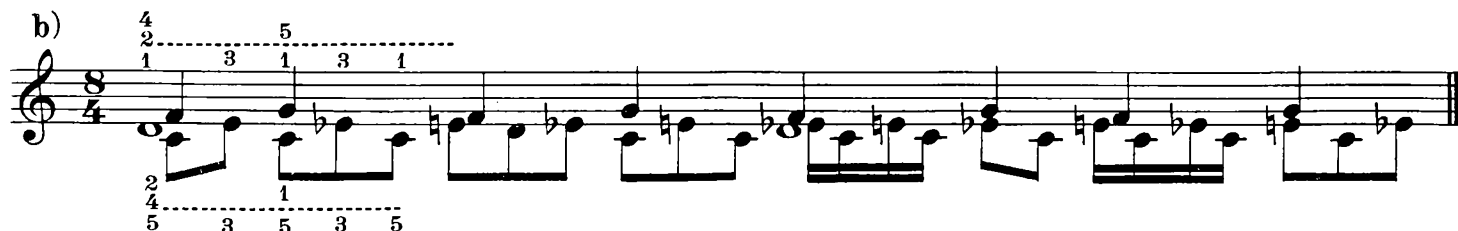
b) 

c) 

d) 

e) 

a) 

b) 

c)

d)

e)

In the following exercise, the alternating change of the hands should be effected without any perceptible difference in the intensity of the tone produced by either hand.(A.J.)

In der folgenden Übung sollten beide Hände den sich ablösenden Wechsel ohne irgend einen bemerkbaren Unterschied in der Intensität des Tones hervorbringen. (A.J.)

Dans l'exercice suivant, le changement alternatif des mains doit s'accomplir sans qu'il y ait aucune différence dans l'intensité du son produit par l'une et l'autre main.(A.J.)

En el ejercicio siguiente se debe ejecutar el cambio alternativo de las manos sin que haya diferencia en la intensidad del sonido que una y otra produzcan. (A.J.)

Nº 3

a)

(sotto) m.d.

(sotto) m.d.

(sotto)
m. d.
 4 5 4 2 3 4 5

ten.
m. s.
 3 2 3 5 4 3 2

(sotto)
m. d.
 4 5 4 2 3 4 5

ten.
m. s.
 3 2 3 5 4 3 2

etc.

b) *m. d.*
ten.
 3 2 3 5 4 3 2

m. s. (sotto)
 4 3 4 2 3 4 5

m. d.
 2 2 2 2

m. d.
ten.
 3 2 3 5 4 3 2

m. s. (sotto)
 3 4 3 2 3 4 5

m. d.
 2 2 2 2

m. d.
ten.
 3 2 3 5 4 3 2

m. s. (sotto)
 3 4 3 2 3 4 5

m. d.
 2 2 2 2

etc.

m. d.
ten.
 3 2 3 5 4 3 2

m. s. (sotto)
 3 4 3 2 3 4 5

m. d.
 2 2 2 2

etc.

Original exercises,
es, expressly written
for this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément
pour cette oeuvre, par

*Ejercicios originales
escritos especialmente
para esta obra, por*

FANNIE BLOOMFIELD-ZEISLER

The aim of these exercises is to promote independence, strength and evenness of fingers while gently stretching the ligaments between the fingers. (A.J.)

Diese Übungen bezwecken die Entwicklung von Unabhängigkeit, Kraft und Ebenmässigkeit in den Fingern, indem die Ligamente zwischen den Fingern in sanfter Weise gestreckt werden. (A.J.)

Le but de ces exercices est de donner aux doigts l'indépendance, la force et l'égalité, tout en étirant doucement les ligaments inter-digitaux. (A.J.)

El objeto de estos ejercicios es dar a los dedos independencia, fuerza e igualdad y al mismo tiempo estirar suavemente los ligamentos interdigitales. (A.J.)

3 2 3 2 3 2 3 2 3 2 3 2
1 1 1 1 1 1 1 1 1 1 1 1
4 3 4 3 4 3 4 3 4 3 4 3
2 2 2 2 2 2 2 2 2 2 2 2
5 4 5 4 5 4 5 4 5 4 5 4
3 3 3 3 3 3 3 3 3 3 3 3

m.d.

3 2 3 2 3 2 3 2 3 2 3 2
1 1 1 1 1 1 1 1 1 1 1 1
4 3 4 3 4 3 4 3 4 3 4 3
2 2 2 2 2 2 2 2 2 2 2 2
5 4 5 4 5 4 5 4 5 4 5 4
3 3 3 3 3 3 3 3 3 3 3 3

simile

3 2 3 2 3 2 3 2 3 2 3 2
1 1 1 1 1 1 1 1 1 1 1 1
4 3 4 3 4 3 4 3 4 3 4 3
2 2 2 2 2 2 2 2 2 2 2 2
5 4 5 4 5 4 5 4 5 4 5 4
3 3 3 3 3 3 3 3 3 3 3 3

simile

3 2 3 2 3 2 3 2 3 2 3 2
1 1 1 1 1 1 1 1 1 1 1 1
4 3 4 3 4 3 4 3 4 3 4 3
2 2 2 2 2 2 2 2 2 2 2 2
5 4 5 4 5 4 5 4 5 4 5 4
3 3 3 3 3 3 3 3 3 3 3 3

simile

3 2 3 2 3 2 3 2 3 2 3 2
1 1 1 1 1 1 1 1 1 1 1 1
4 3 4 3 4 3 4 3 4 3 4 3
2 2 2 2 2 2 2 2 2 2 2 2
5 4 5 4 5 4 5 4 5 4 5 4
3 3 3 3 3 3 3 3 3 3 3 3

simile

3 2 3 2 3 2 3 2
1 1 1 1 1 1 1 1
4 3 4 3 4 3 4 3
2 2 2 2 2 2 2 2
5 5 5 5 5 5 5 5
3 4 3 4 3 4 3 4 *simile*

etc.

m. s.

3 4 3 4 3 4 3 4 3 4
5 5 5 5 5 5 5 5 5 5
2 3 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4 4 4
1 2 1 2 1 2 1 2 1 2
3 3 3 3 3 3 3 3 3 3

3 4 5 4 3 4 5 4 3 4 5 4
5 5 5 5 5 5 5 5 5 5
2 3 4 3 2 3 4 3 2 3 4 3
4 4 4 4 4 4 4 4 4 4
1 2 3 2 1 2 3 2 1 2 3 2
3 3 3 3 3 3 3 3 3 3

3 4 3 4 3 4 3 4 3 4
5 5 5 5 5 5 5 5 5 5
2 3 2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4 4 4
1 2 1 2 1 2 1 2 1 2
3 3 3 3 3 3 3 3 3 3

3 4 5 4 3 4 5 4 3 4 5 4
5 5 5 5 5 5 5 5 5 5
2 3 4 3 2 3 4 3 2 3 4 3
4 4 4 4 4 4 4 4 4 4
1 2 3 2 1 2 3 2 1 2 3 2
3 3 3 3 3 3 3 3 3 3

3 4 3 4 3 4 3 4 *simile*
5 5 5 5 5 5 5 5
2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4
1 2 1 2 1 2 1 2
3 3 3 3 3 3 3 3

3 4 5 4 3 4 5 4 *simile*
5 5 5 5 5 5 5 5
2 3 4 3 2 3 4 3
4 4 4 4 4 4 4 4
1 2 3 2 1 2 3 2
3 3 3 3 3 3 3 3

3 4 3 4 3 4 3 4 *simile*
5 5 5 5 5 5 5 5
2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4
1 2 1 2 1 2 1 2
3 3 3 3 3 3 3 3

3 4 5 4 3 4 5 4 *simile*
5 5 5 5 5 5 5 5
2 3 4 3 2 3 4 3
4 4 4 4 4 4 4 4
1 2 1 2 1 2 1 2
3 3 3 3 3 3 3 3

3 4 3 4 3 4 3 4 *simile*
5 5 5 5 5 5 5 5
2 3 2 3 2 3 2 3
4 4 4 4 4 4 4 4
1 2 1 2 1 2 1 2
3 3 3 3 3 3 3 3

3 4 5 4 3 4 5 4 *simile*
5 5 5 5 5 5 5 5
2 3 4 3 2 3 4 3
4 4 4 4 4 4 4 4
1 2 3 2 1 2 3 2
3 3 3 3 3 3 3 3

Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente
para esta obra, por*

SIGISMOND STOJOWSKI

The following cleverly
devised exercises are of im-
mediate effect in strength-
ening the 3rd, 4th and 5th
fingers. They should be
practised at first in a mo-
derate tempo, in *f*, *mf*
and *p*; then gradually
faster, in *mf* and *p*(A.J.)

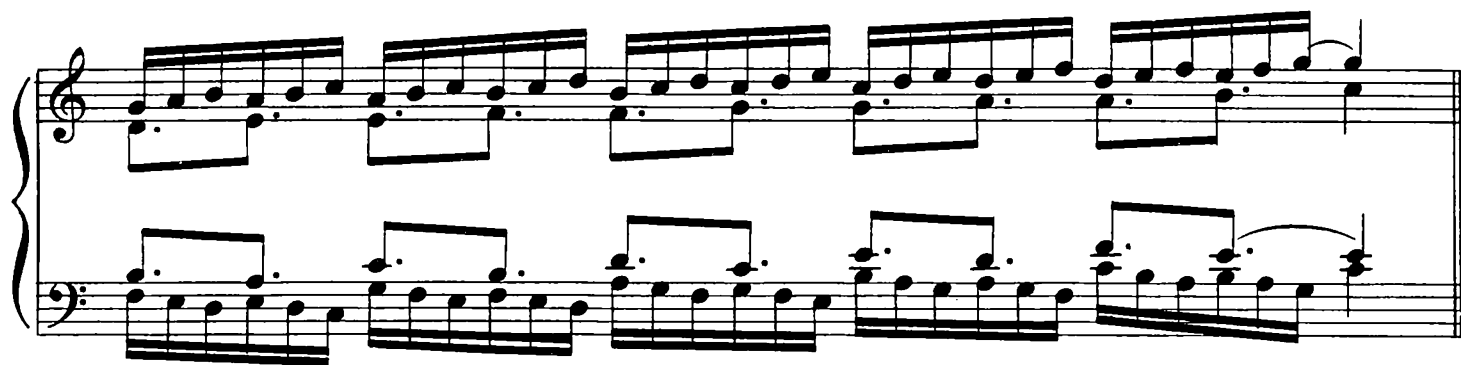
*Die folgenden geschickt
erdachten Übungen sind
von besonderem Nutzen in
Bezug auf die Kräftigung des
3ten, 4ten und 5ten Fin-
gers. Man sollte sie zu-
erst im mässigen Tempo
üben und zwar *f*, *mf*
und *p*; darauf allmählig
schneller *mf* und *p*.(A.J.)*

Les exercices qui sui-
vent sont fort adroite-
ment imaginés et sont
d'un effet immédiat pour
fortifier les 3èmes, 4èmes
et 5èmes doigts. On devra
les étudier d'abord dans
un mouvement modéré, en
f, *mf* et *p*; puis peu
à peu plus vite, en *mf*
et *p*.(A.J.)

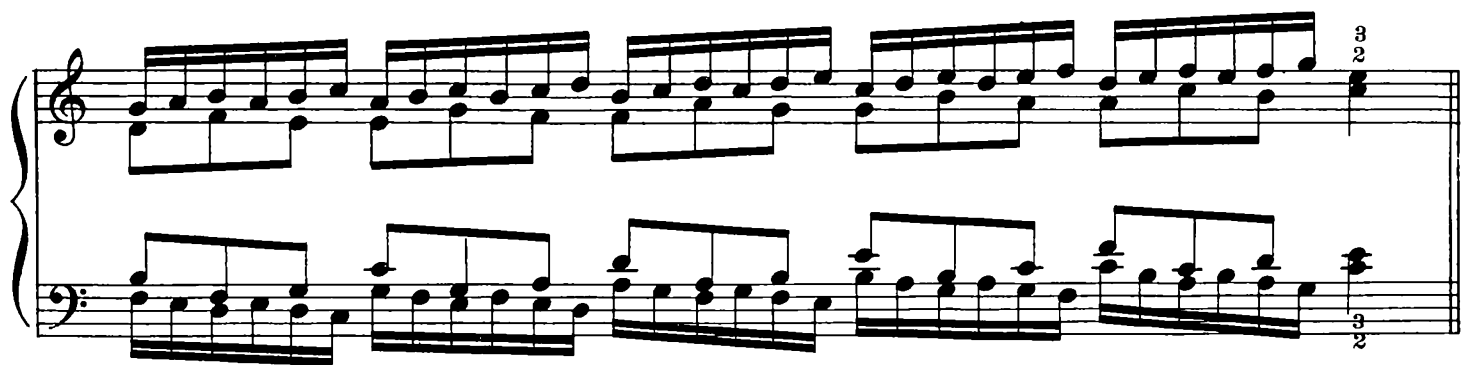
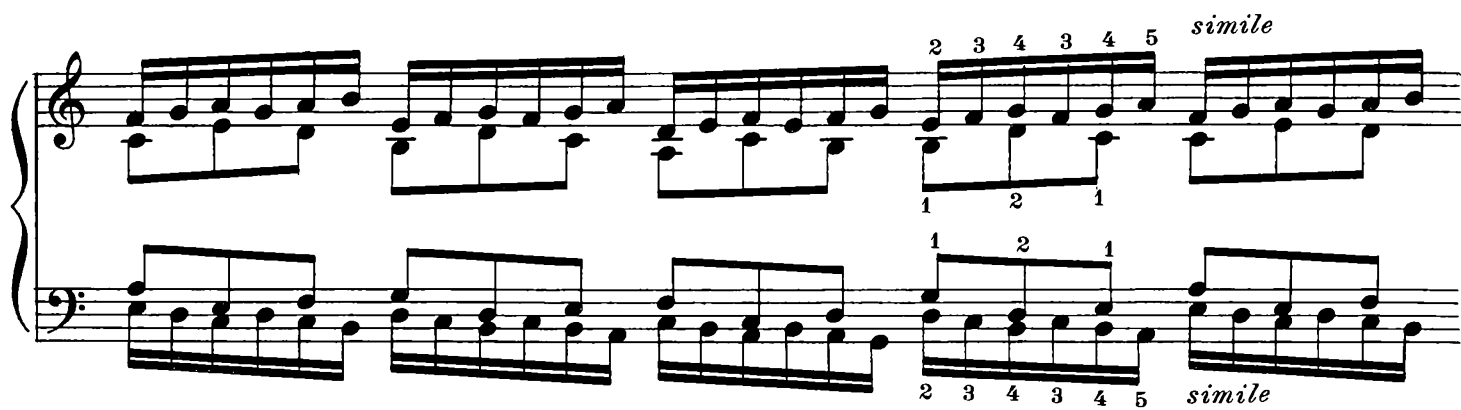
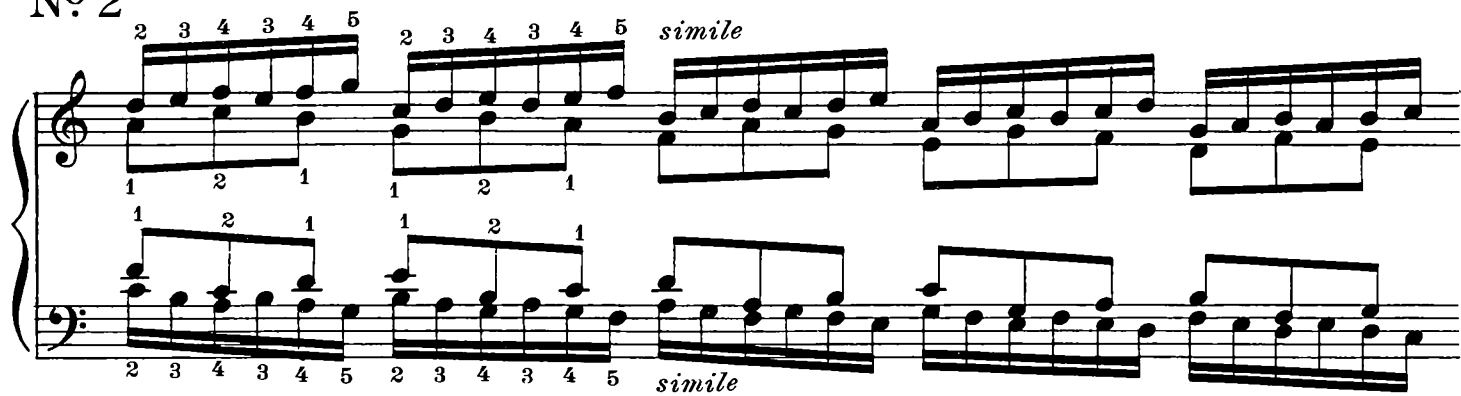
*Los siguientes ejercicios,
ingeniosamente preparados,
son de efecto inmediato
para fortalecer los dedos
tercero, cuarto y quinto.
Deben trabajarse primero
en tiempo moderado, en
f, *mf* y *p*; después gra-
dualmente más aprisa,
en *mf* y *p*.(A.J.)*

Nº 1

The musical score for exercise Nº 1 consists of two systems, each with a piano (treble) and bass (bass) staff. The first system begins with a piano staff containing a sequence of eighth notes with fingerings 2, 3, 4, 3, 4, 5, followed by a *simile* instruction. The bass staff contains a sequence of eighth notes with fingerings 1, 1, 2, 3, 4, 3, 4, 5, also followed by a *simile* instruction. The second system follows a similar pattern, with the piano staff starting with fingerings 2, 3, 4, 3, 4, 5 and the bass staff with fingerings 2, 3, 4, 3, 4, 5, both concluding with *simile*. The notation includes various note values and rests, typical of a technical exercise for finger strength and coordination.



№ 2



№ 3

First system of musical notation for No. 3. The treble staff begins with a sequence of eighth notes, with fingerings 5, 4, 5, 4 indicated above the first four notes. The word *simile* is written above the staff. The bass staff begins with a sequence of eighth notes, with fingerings 1, 1 indicated above the first two notes. The word *simile* is written below the staff.

Second system of musical notation for No. 3. The treble staff continues the sequence of eighth notes, with fingerings 5, 4 indicated above the first two notes. The word *simile* is written above the staff. The bass staff continues the sequence of eighth notes, with fingerings 1, 1 indicated above the first two notes. The word *simile* is written below the staff.

№ 4

First system of musical notation for No. 4. The treble staff begins with a sequence of eighth notes, with fingerings 5, 4 indicated above the first two notes. The word *simile* is written above the staff. The bass staff begins with a sequence of eighth notes, with fingerings 1, 2, 1 indicated above the first three notes. The word *simile* is written below the staff.

Second system of musical notation for No. 4. The treble staff continues the sequence of eighth notes. The bass staff continues the sequence of eighth notes.

Nº 5a

[illegible]

Handwritten musical notation for the right hand of the first exercise. The staff shows a sequence of eighth and sixteenth notes with fingerings 5, 4, 3, 4, 5, 4.

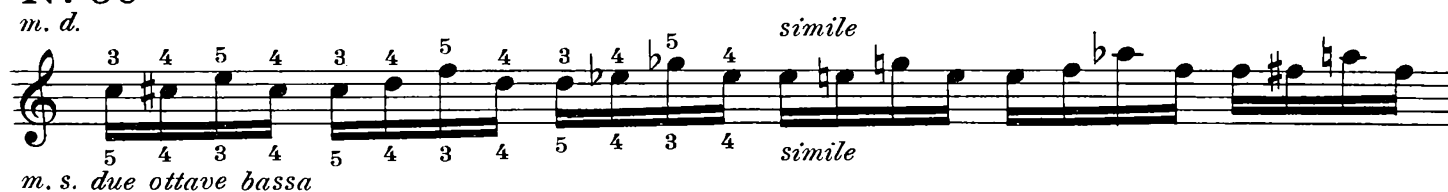
[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a grand staff bracket on the left. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of a single line of notes, likely representing a vocal melody. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (quarter), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (quarter), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (quarter), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (quarter), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (quarter), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (quarter), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (quarter), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (quarter), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (quarter), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (quarter), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (quarter), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (quarter), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (quarter), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (quarter), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (quarter), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (quarter), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (quarter), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (quarter), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (quarter), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (quarter), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (quarter), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (quarter), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (quarter), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (quarter), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (quarter), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (quarter), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (quarter), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (quarter), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (quarter), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (quarter), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (quarter), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (quarter), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (quarter), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (quarter), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (quarter), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (quarter), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (quarter), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (quarter), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (quarter), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (quarter), F#-77 (quarter), E-77 (quarter), D-77 (half), C-77 (half), B-78 (quarter

Nº 5b

m. d.

Nº 5c

m. d.

m. d.

Nº 6 a

20934



This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical notes, rests, and fingerings. The first four systems are in 2/4 time, while the fifth system is in 3/4 time. The key signature is one flat (B-flat). The notation is written in a standard musical style with a clear layout and a variety of note values and rests.

The first system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes, ending with a double bar line and a final chord.

Nº6c

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 *simile*

1 2

3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4

1 1 1 1 1 1 1 1

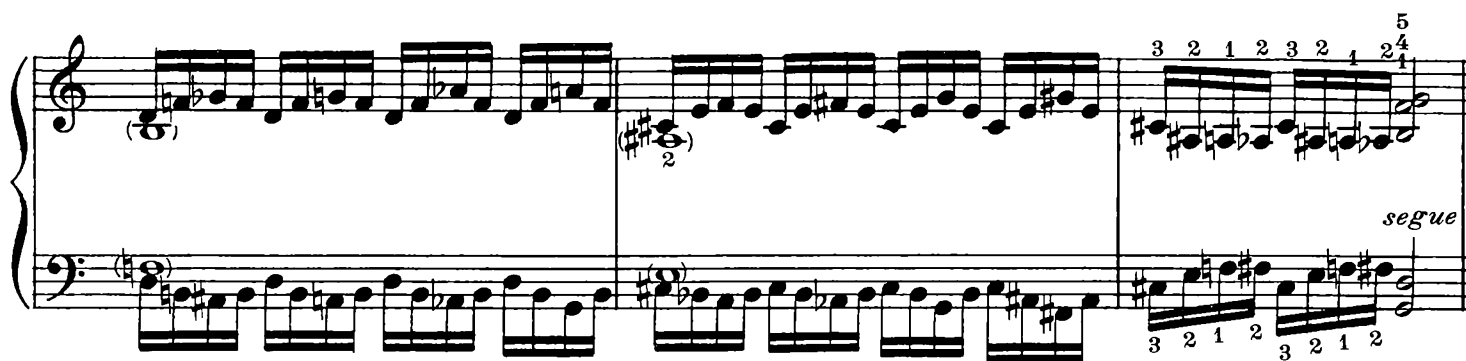
2 1 1 1

1 1 1 1 1 1 1 1

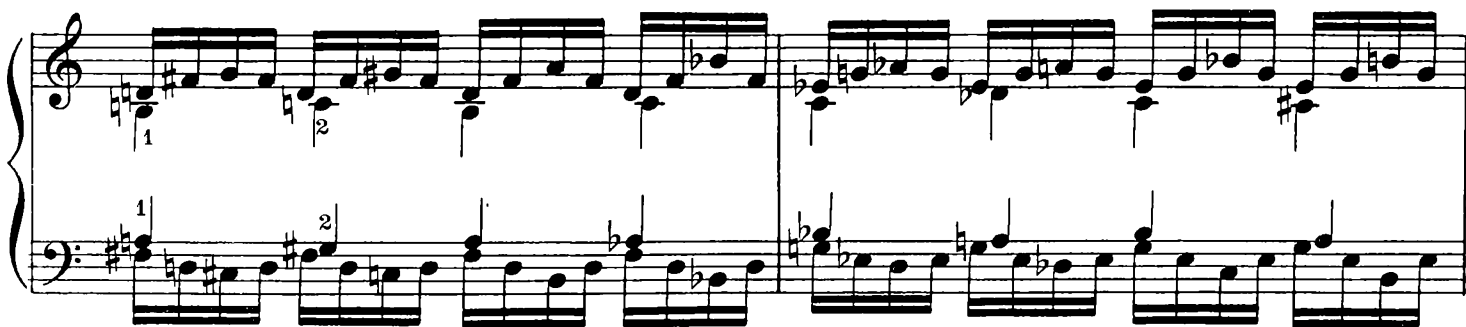
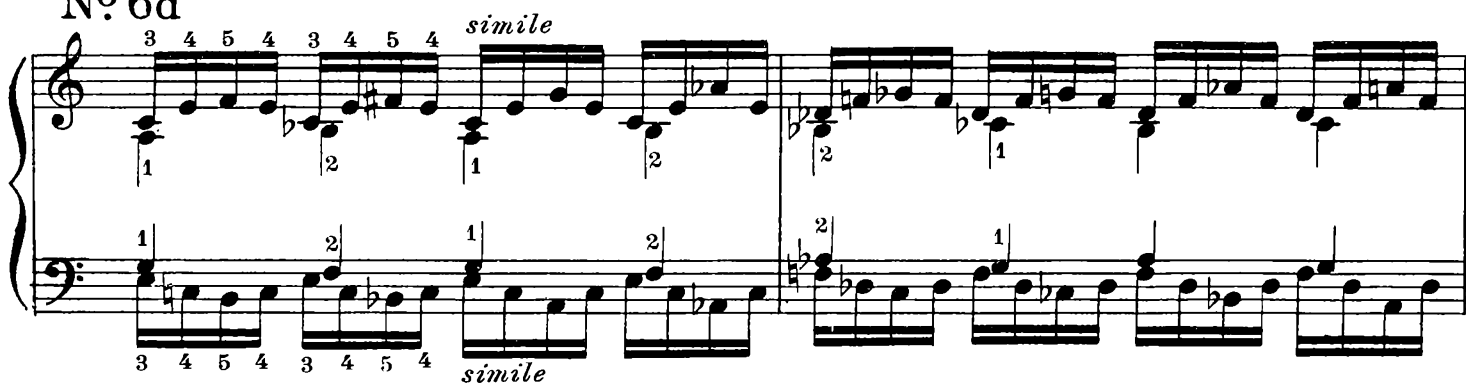
2 1 1 1

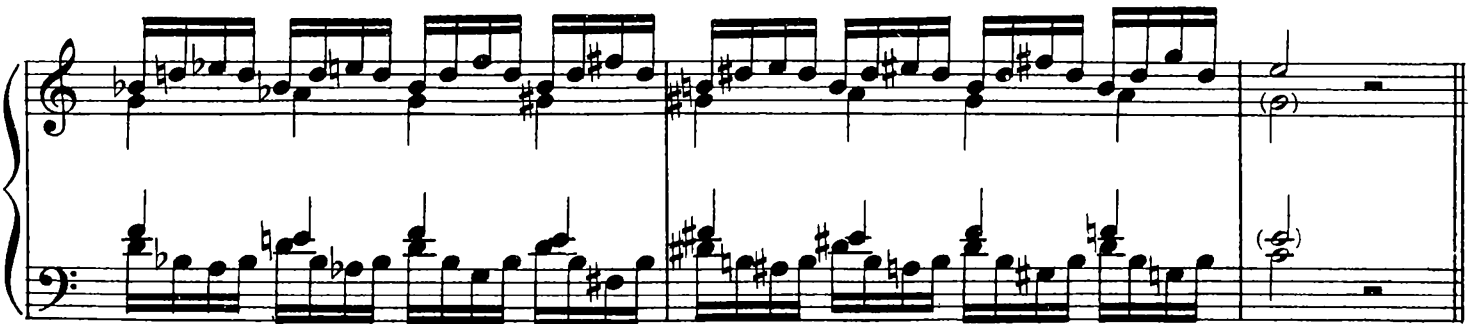
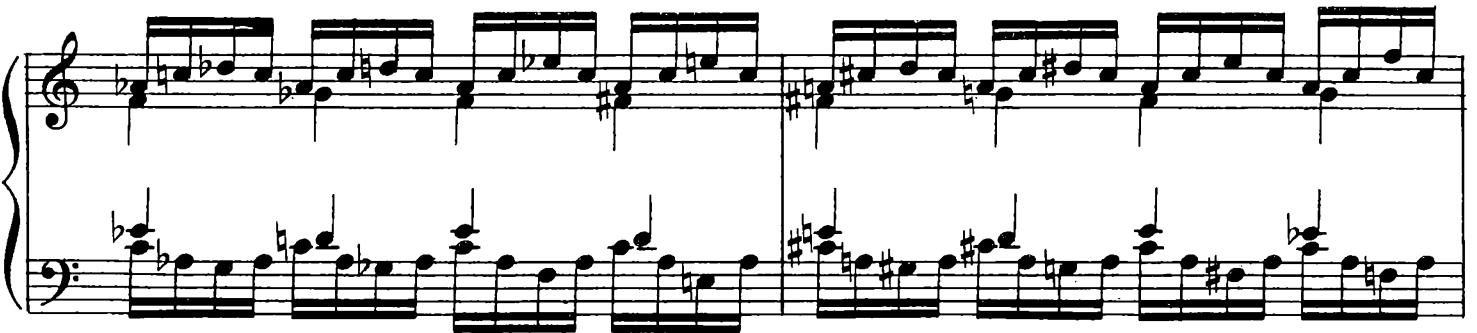
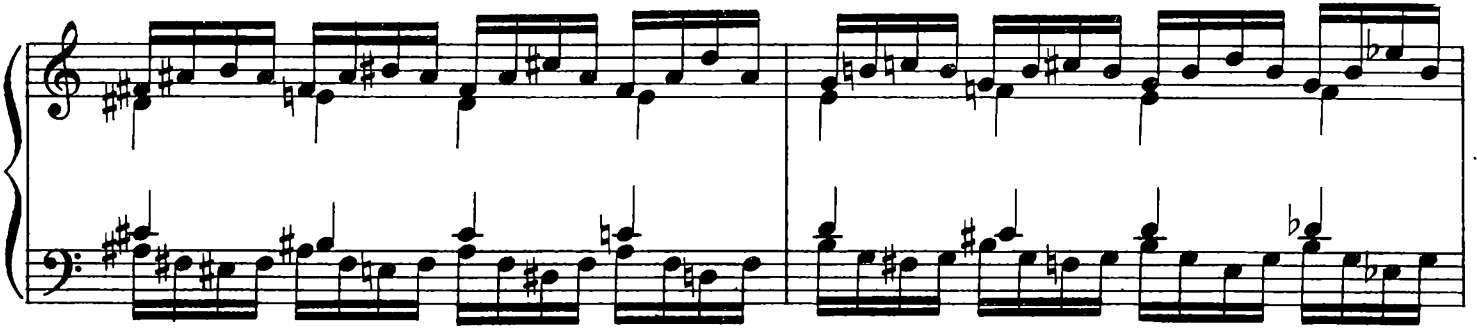
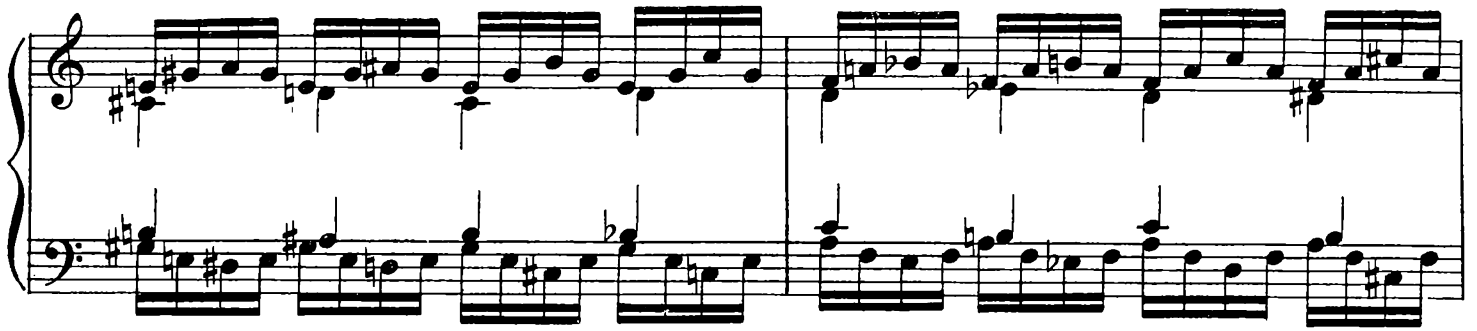
2 1 1 1 2 1 1 1

2 1 1 1 2 1 1 1



Nº 6d





Original exercises,
expressly written for
this work, by

*Originalübungen,
eigens für dieses Werk
geschrieben, von*

Exercices originaux,
écrits expressément pour
cette oeuvre, par

*Ejercicios originales,
escritos especialmente
para esta obra, por*

ALFRED CORTOT

The remarkably beneficial effect which these exercises have on the 3rd, 4th and 5th fingers, as regards independence, flexibility and stretching will be apparent when they are played through all the keys. The tempo should at first be rather slow, then increased until Allegro = ♩ is reached. To be practised *p, mf, f.* (A. J.)

*Die bemerkenswerte wohl-
tätige Wirkung, welche diese
Übungen in Bezug auf Un-
abhängigkeit, Biegsamkeit
und Streckung auf den drit-
ten, vierten und fünften Fin-
ger haben, zeigt sich klar,
sobald man sie durch alle
Tonarten spielt. Das Zeit-
mass sollte zuerst ziemlich
langsam sein; dann so viel
schneller bis zum Allegro = ♩
Man übe sie *p, mf, f.* (A. J.)*

L'effet vraiment remarqua-
ble que ces exercices pro-
duisent sur les troisièmes,
quatrièmes et cinquièmes doigts
au point de vue de l'indépen-
dence, la flexibilité et l'ex-
tension est évident lorsqu'on
les joue dans tous les tons.
On doit les étudier d'abord
assez lentement, puis de
plus en plus vite jusqu'à ce
que l'on atteigne l'Allegro = ♩
A étudier *p, mf, f.* (A. J.)

*La acción sumamente be-
néfica que producen estos
ejercicios para dar indepen-
dencia, flexibilidad y exten-
sión interdigital a los dedos
tercero, cuarto y quinto, se
manifiesta al tocarlos en to-
dos los tonos. Se deben tocar
al principio bastante despa-
cio; después, más y más
aprisa, hasta llegar al
Allegro = ♩. Estúdiense *p,
mf, f.* (A. J.)*

Nº 1
m. d.

legato

simile

System 1: Treble and bass clef with key signature of two sharps (F# and C#). The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of quarter notes.

System 2: Treble and bass clef with key signature of one flat (Bb). The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of quarter notes.

System 3: Treble and bass clef with key signature of three sharps (F#, C#, G#). The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of quarter notes.

System 4: Treble and bass clef with key signature of two flats (Bb and Eb). The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of quarter notes.

System 5: Treble and bass clef with key signature of three flats (Bb, Eb, and Ab). The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of quarter notes.

System 6: Treble and bass clef with key signature of two sharps (F# and C#). The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of quarter notes. The system ends with a double bar line and repeat dots.

m. s.

The image displays four systems of musical notation, each consisting of a treble and a bass staff. The notation is for a piano solo, as indicated by the *m. s.* marking. The first system features a treble staff with notes and a bass staff with triplets and fingerings. The second system has a treble staff with notes and a bass staff with triplets and a *simile* marking. The third and fourth systems have treble staves with notes and bass staves with triplets and fingerings. The notation includes various musical symbols such as notes, rests, and fingerings.

No 2 *m. d.*

m. s.

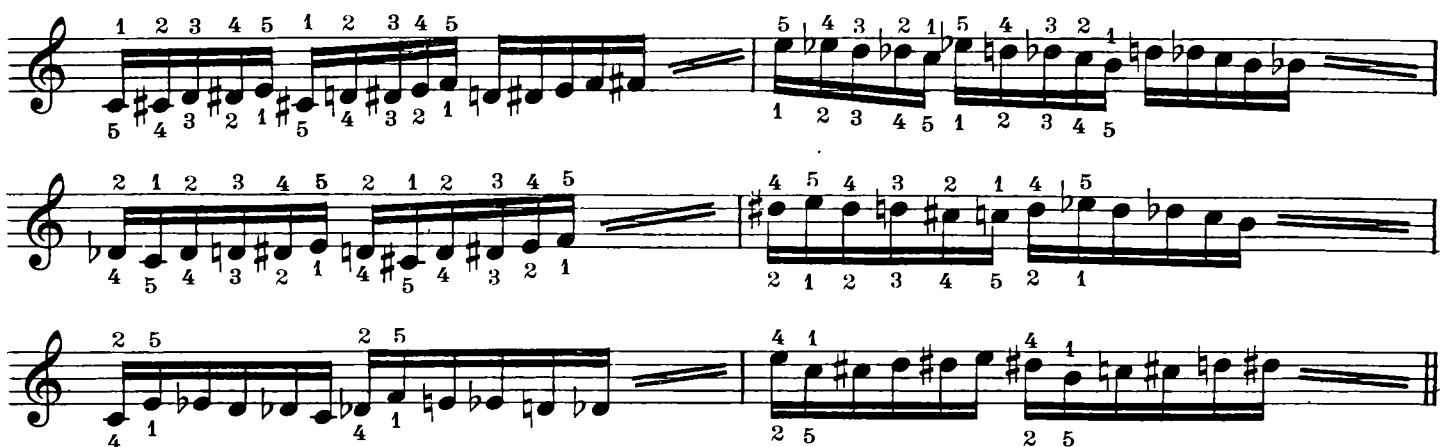
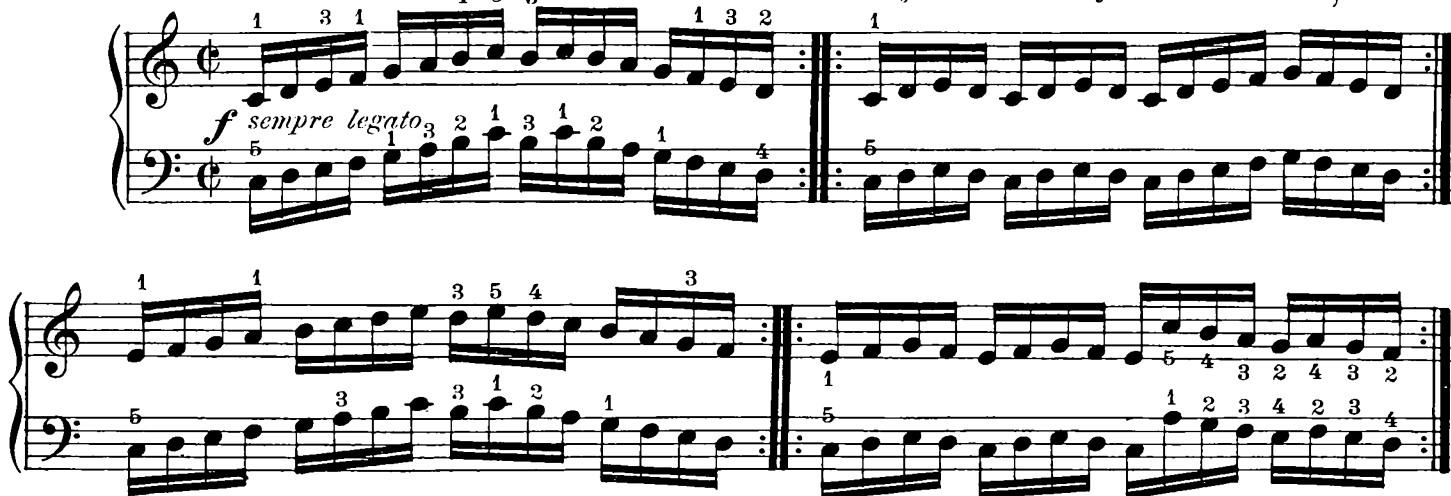
Exercises on
black keysSee Examples and Pre-
paratory Exercises.*Übungen auf
schwarzen Tasten**Siehe Beispiele und
Vorübungen.*Exercices sur
les touches noiresVoir Exemples et Ex-
ercices Préparatoires.*Ejercicios sobre
las teclas negras**Véase Ejemplos y E-
jercicios Preparatorios.*Daily Studies - *Tägliche Studien* } Carl Tausig*)
Etudes Journalières - *Estudios Diarios*

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Chromatic Exercises.

Chromatische Übungen.

Exercices Chromatiques.

Ejercicios Cromáticos.*) Repeat each measure 20
times without interruption.*) *Wiederhole jeden Takt 20
Mal ohne Unterbrechung.**) Répétez chaque mesure 20
fois sans interruption.*) *Repítase cada compás 20
veces sin interrupción.*Allegro molto ($\text{♩} = 92$)40 Daily Studies 40 *Tägliche Studien* } Czerny
40 *Etudes journalières* 40 *Ejercicios Diarios*

The musical score is written for piano and consists of three systems of staves. The first system has two staves, the second system has two staves, and the third system is labeled 'Coda' and has two staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

★) This notice, which exemplifies the old-fashioned manner of practising the piano, is reproduced in every modern edition of the 40 Daily Studies of Czerny without comment. Yet, to repeat an exercise in the same manner twenty times is apt to blunt the attention and the interest, and is not conducive to quick and lasting results. Indeed, it is safe to assume that very few pupils actually repeat every exercise twenty times.

A better, safer and more interesting manner of practice is as follows:

f
pp

Accents every first of two notes.

Accents every second of two notes

Dotted notes:
Reversed dotted notes:

Staccato **f**
Staccato **pp**
Velocity **f**
Velocity **pp**

★) Diese Bemerkung, die die altmodische Art Klavier zu üben darstellt, ist in jeder modernen Ausgabe der 40 Tägliche Studien von Czerny ohne Erläuterung wieder gegeben worden und doch: eine Übung zwanzigmal in derselben Weise zu wiederholen, ist dazu geeignet, die Aufmerksamkeit und das Interesse abzustumpfen. In der Tat darf man annehmen, dass sehr wenige Schüler eine Übung wirklich zwanzigmal wiederholen.

Eine bessere, sicherere und interessantere Art zu üben ist die folgende:

f
pp

Akzente auf jeder ersten von zwei Noten.

Akzente auf jeder zweiten von zwei Noten.

Punktierte Noten:
Umkehrung der punktierten Noten:

Staccato **f**
Staccato **pp**
Schnell **f**
Schnell **pp**

★) Cette indication, qui représente l'ancienne façon d'étudier le piano, est reproduite, sans commentaires, dans toutes les éditions modernes des 40 Etudes Journalières de Czerny. Et pourtant, en répétant un exercice vingt fois de la même façon on risque d'émousser l'attention et l'intérêt. Il est même permis d'affirmer que très peu d'élèves répètent vraiment vingt fois un exercice.

Une façon de travailler, meilleure, plus sûre et plus intéressante, est la suivante:

f
pp

Accents sur la première de chaque deux notes.

Accents sur la seconde de chaque deux notes.

Notes pointées:
Inversion des notes pointées:

Staccato **f**
Staccato **pp**
Vélocité **f**
Vélocité **pp**

★) Esta indicación, que representa la manera antigua de estudiar el piano, se halla reproducida en todas las ediciones modernas de los 40 Estudios Diarios de Czerny. Sin embargo el repetir un ejercicio veinte veces de la misma manera tiende a enervar y disminuir el interés y la atención. Se puede afirmar que muy pocos discípulos repiten verdaderamente un ejercicio veinte veces.

Más segura, mejor y más interesante es la manera siguiente de estudiar:

f
pp

Acéntos en la primera de cada dos notas.

Acéntos en la segunda de cada dos notas.

Notas punteadas:
Notas punteadas invertidas:

Staccato **f**
Staccato **pp**
Velocidad **f**
Velocidad **pp**

FRANZ LISZT

Andante (A.J.)

The image displays a musical score for Franz Liszt's 'Andante (A.J.)', a technical exercise for piano. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante' and the character is '(A.J.)'. The score is divided into four systems, each containing two measures. The first measure of each system is marked with a forte '(f)' dynamic, and the second measure is marked with a piano '(p)' dynamic. The notation includes various technical challenges: sixteenth-note runs, triplet patterns, and slurs. Fingerings are indicated by numbers 1-5 above or below the notes. The piece concludes with a final cadence in the second measure of the fourth system.

This page of piano sheet music is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat major). The notation includes various musical elements:

- System 1:** The right hand features a triplet of eighth notes (1 2 3 2 1 2) and several other triplet markings. The left hand has a triplet of eighth notes (5 4 3 4 5 4) and other triplet markings.
- System 2:** The right hand has a triplet of eighth notes (1 2 3 2) and other triplet markings. The left hand has a triplet of eighth notes (5 4 3 4) and other triplet markings.
- System 3:** The right hand has a triplet of eighth notes (1 2 3 2) and other triplet markings. The left hand has a triplet of eighth notes (5 4 3 4) and other triplet markings.
- System 4:** The right hand has a triplet of eighth notes (1 2 3 2) and other triplet markings. The left hand has a triplet of eighth notes (5 4 3 4) and other triplet markings.
- System 5:** The right hand has a triplet of eighth notes (1 2 3 2) and other triplet markings. The left hand has a triplet of eighth notes (5 4 3 4) and other triplet markings.

This piano score is written for a piece in B-flat major, 3/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first two systems feature rapid sixteenth-note passages in both hands, with fingerings such as 1 2 3 2 1 2 and 5 4 3 4 5 4. The third system is marked *(Moderato)* and includes dynamic markings *(f)* and *(p)*. The fourth and fifth systems continue with similar rhythmic patterns, incorporating sixteenth-note runs and fingerings like 1 2 3 4 3 2 and 5 4 3 2 3 4. The score is characterized by its technical demands, including complex fingerings and precise articulation.

The image displays a page of musical notation for piano, consisting of five systems of two staves each. The music is written in B-flat major (two flats) and 4/4 time. Each system contains two measures of music. The notation includes various fingerings (1-5), slurs, and dynamic markings (V). The first four systems show a consistent pattern of eighth-note and quarter-note runs, while the fifth system introduces a more complex, rapid sixteenth-note passage in the right hand.

Moderato - Allegretto - Allegro (A. J.)





FRANZ LISZT

Moderato-Allegretto-Allegro (A.J.)₂

(*f* - *mf* - *p*) (A. J.)

etc.

later
später
après
después

m. d.
23, 34, 45
m. s.
32, 43, 54

Rosenthal - Schytte, *) { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

(A. J.)

JOHANNES BRAHMS*)

Exercise of Johannes
Brahms, published by
Carl Tausig in his "Daily
Studies."

Johannes Brahms'sche
Übung, von Carl Tausig
in seinen "Tägliche Stu-
dien" veröffentlicht.

Exercice de Johannes
Brahms, publié par Carl
Tausig dans ses "Études
Journalières."

Ejercicio de Johannes
Brahms, publicado por
Carl Tausig en sus "Es-
tudios Diarios."

$\text{♩} = 126 \text{ (A. J.)}$

(legato f e poi staccato p) (A. J.)

The musical score is written for piano in 9/8 time, with a tempo marking of 126 beats per minute (A. J.). It is divided into four systems, each consisting of a treble and bass staff. The first system is in C major. The second system is in B-flat major. The third system is in A-flat major. The fourth system is in G-flat major. The score includes fingering numbers (1-5) and articulation marks (accents, slurs). The piece ends with 'etc.' in the fourth system.

Daily Studies - *Tägliche Studien*
Études Journalières - *Estudios Diarios* } Carl Tausig

Moderato - Allegretto - Allegro (A.J.)

The musical score is written for piano and treble clef. It begins with a forte (*f*) dynamic. The first system includes fingerings: 1 2, 3 4 5 3, 1 2, 3 4 5 3, 1 2, 3 4 5 3. The second system ends with "etc.". The third, fourth, and fifth systems continue the piece with various musical notations including slurs, ties, and accidentals.



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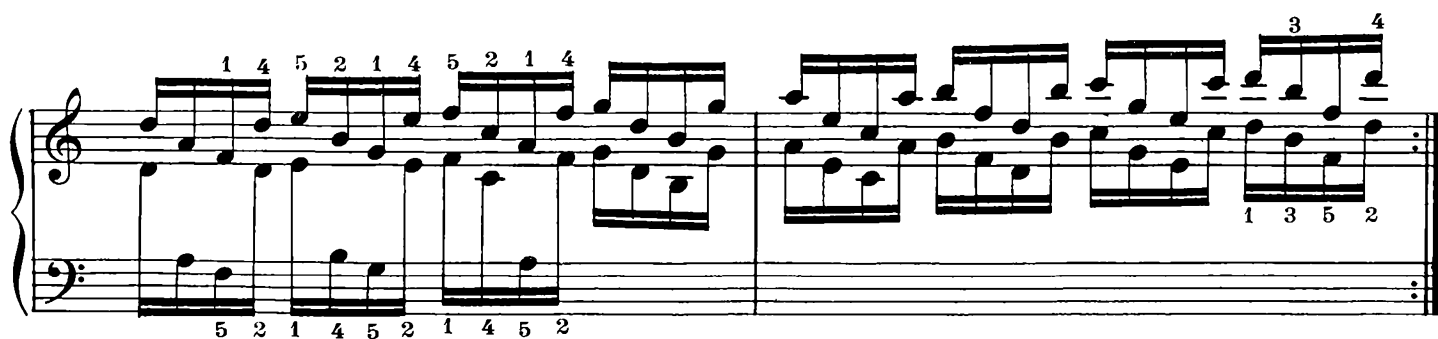
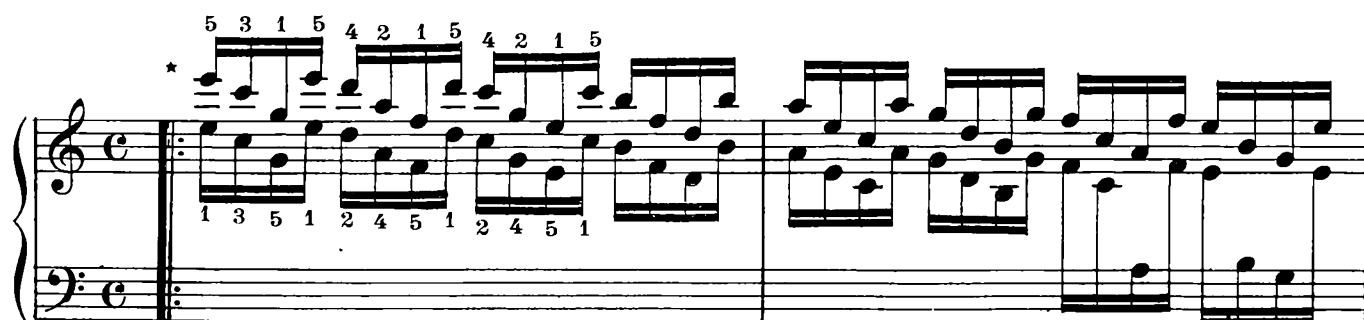
School of the Virtuoso

| *Schule des Virtuosen*

| *Ecole du Virtuose*

| *Escuela del Virtuoso*

CZERNY*)

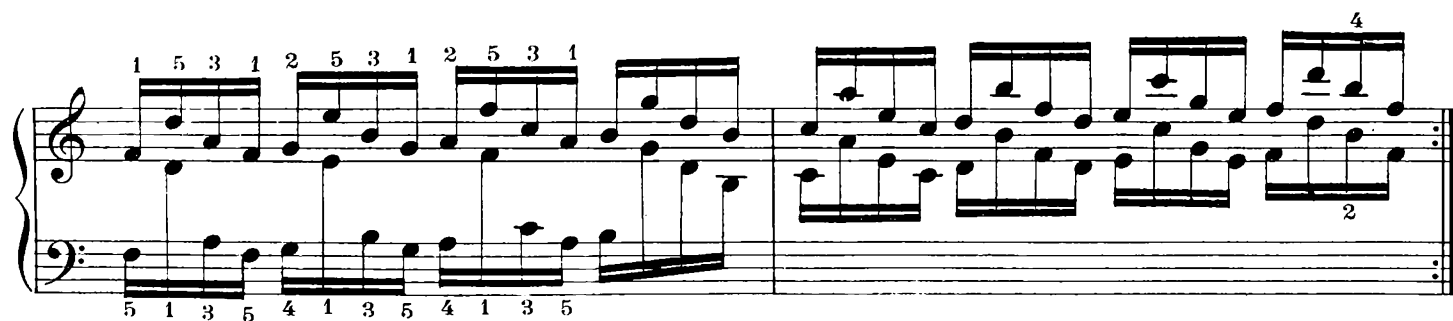
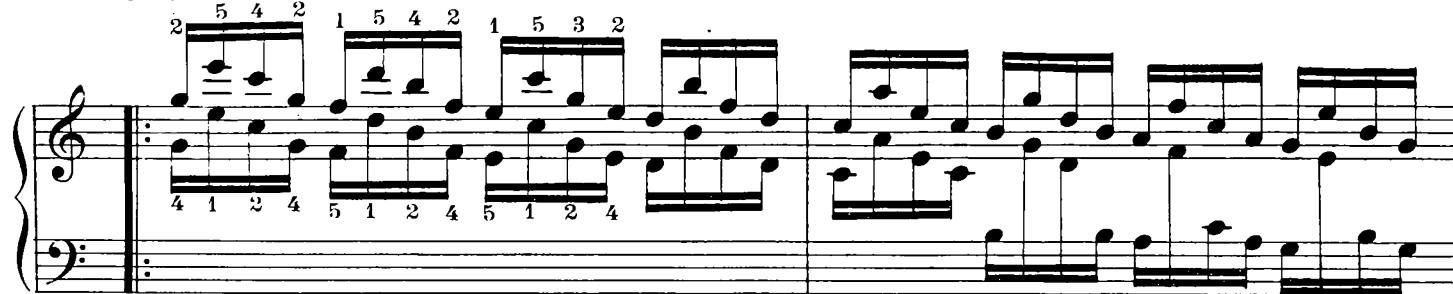
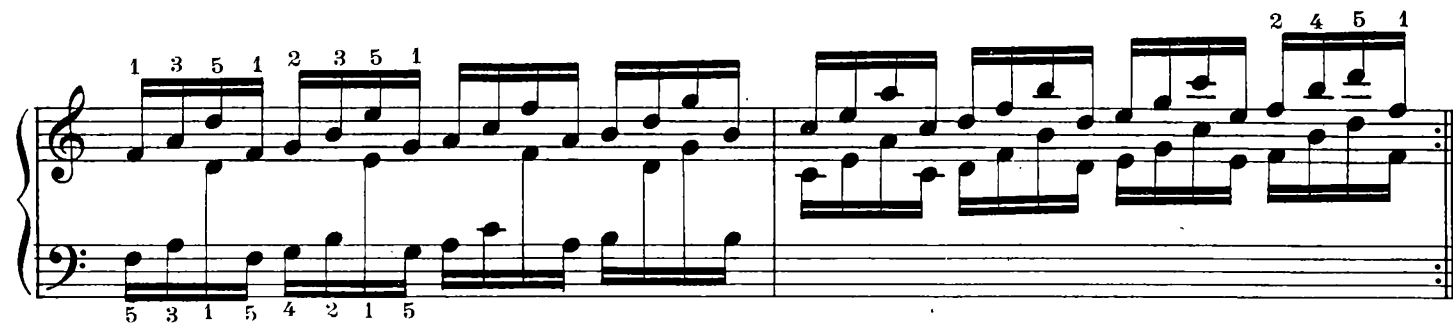
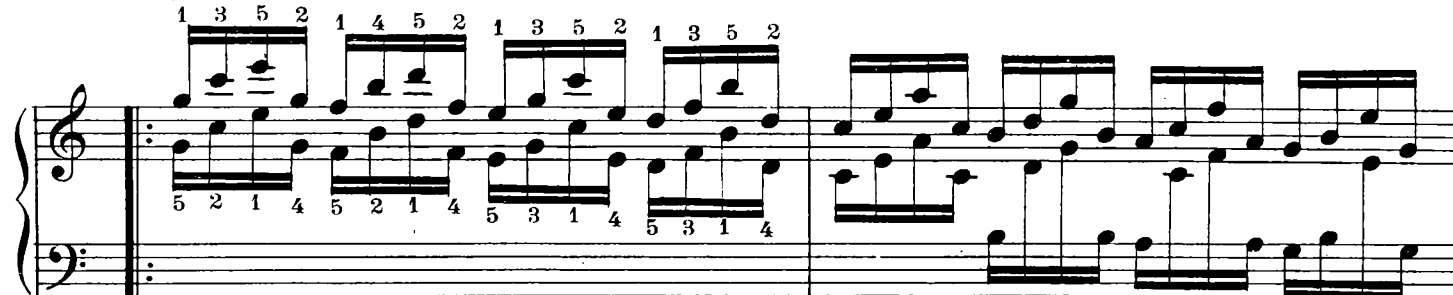
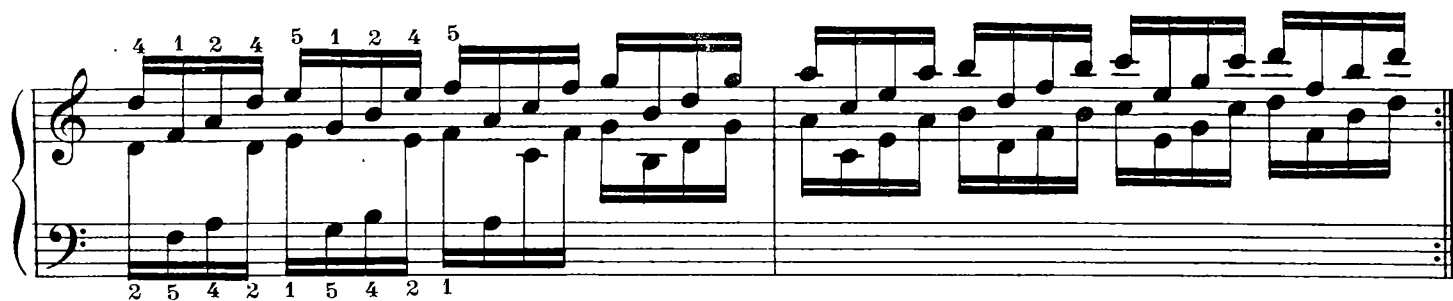
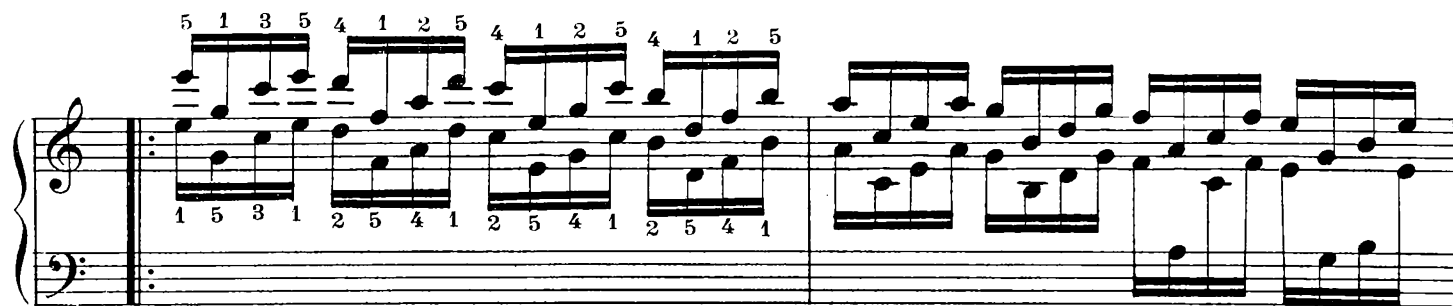


*) See page 179

| *Siehe Seite 179*

| *Voir page 179*

| *Véase página 179*



First system of musical notation. Treble and bass staves. Fingerings: Treble (2 5 4 2, 1 5 4 2, 1 5 4 2), Bass (4 1 2 4, 5 1 2 4, 5 1 2 4).

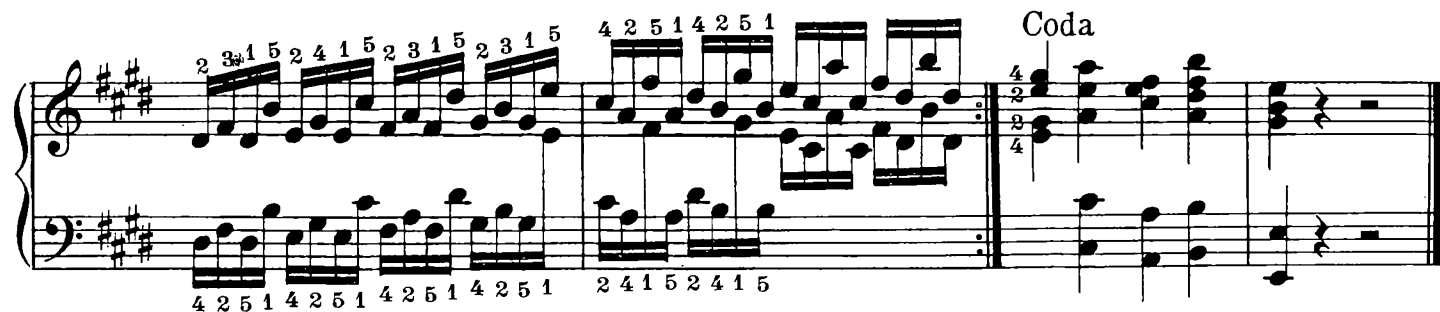
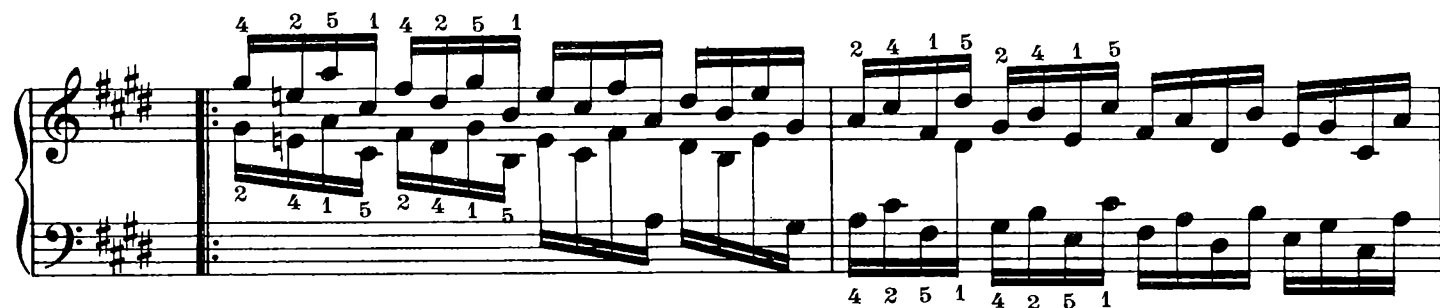
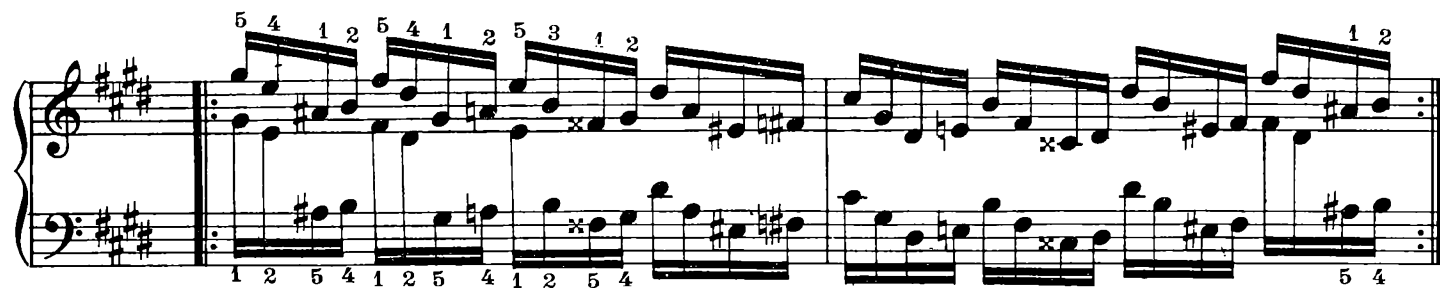
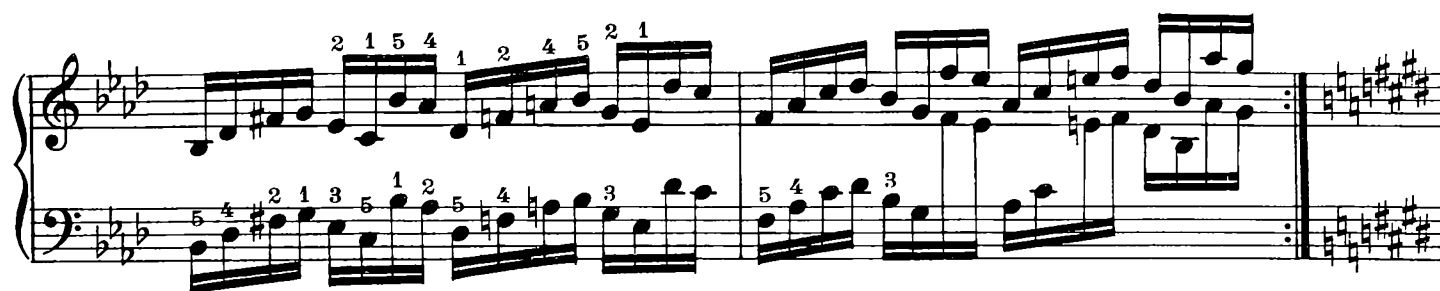
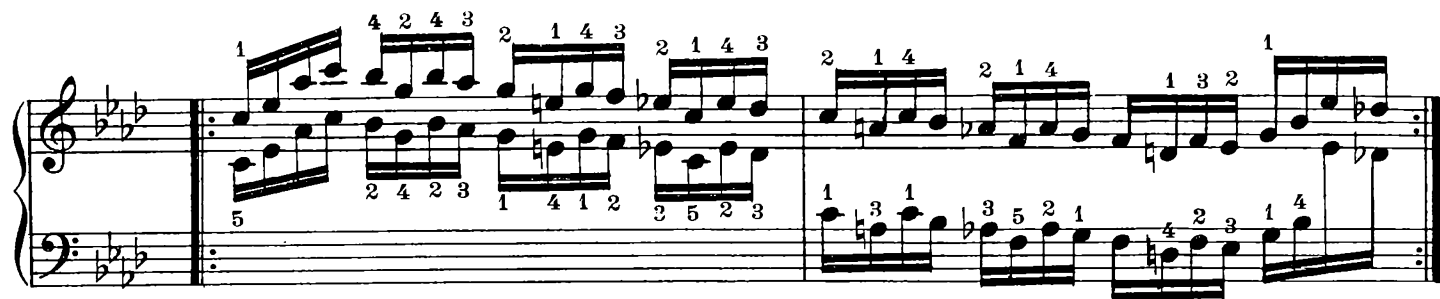
Second system of musical notation. Treble and bass staves. Fingerings: Treble (1 2 5 4 1 2 5 4 1), Bass (5 4 1 2 5 4 1 2 5).

Third system of musical notation. Treble and bass staves. Fingerings: Treble (1 4 5 4 3 1 3 2, 1 4 5 4 3 1 3 2), Bass (4 2 1 2 1 4 3 4 5 2 1 2, 1 4 3 4).

Fourth system of musical notation. Treble and bass staves. Fingerings: Treble (1 4 5 1 2 3, 1 4 5 1 2 3), Bass (5 1 3 2 1 4 5 4 3 1 3 2, 1 4 5 4).

Fifth system of musical notation. Treble and bass staves. Fingerings: Treble (2 5 4 2, 1 5 4 2, 1 5 3 2, 1 5 3 2, 5 1 2 5, 4 1 2 5), Bass (5 1 2 4, 5 1 2 4, 5 1 2 4, 5 1 2 4).

Sixth system of musical notation. Treble and bass staves. Fingerings: Treble (1 2 5 1, 2 3 5 1, 2 5 3 1, 2 5), Bass (5 3 1 5 4 2 1 5 4 2 1 5, 4 1 2 5 4 1 2 5).



C. L. HANON ★)

Two systems of piano exercises, each consisting of six measures. The first system includes ascending and descending scales with fingerings 1 2 1 2 5 and 5 4 5 3 1. The second system includes more complex ascending and descending patterns with fingerings such as 1 2 4 5 3 2 1 and 5 4 2 1 3 2 4 3.

Complete School of Technic for the Pianoforte
I. Philipp ★)

(By permission of Theo. Presser Co.)

M. M. ♩ = 50-80

A single system of piano exercises, consisting of six measures. The exercises are written in treble clef with a key signature of one flat (B-flat). They feature complex ascending and descending patterns with many fingerings, including 1 3 2 4 1 3, 3 1 4 2 3 1, and 4 1 3 2 4 1.

PISCHNA

Moderato

First system: Treble and bass staves in 8/8 time. Treble staff starts with a forte (*f*) dynamic. Fingerings 3, 4, 5 are indicated for the first measure. Accents (>) are placed over the eighth notes. The bass staff also has accents.

Second system: Continuation of the exercise in the same key and time signature.

Third system: Continuation of the exercise. The key signature changes to one flat (B-flat major or D-flat minor) in the final measure, which is marked "etc.".

Lento M.M. ♩ = 92

First system: Treble and bass staves in 8/8 time. Treble staff starts with a forte (*f*) dynamic. Fingerings 1 and 2 are indicated for the first measure. The bass staff has a fingering of 5 for the first measure. Accents (>) are placed over the eighth notes.

Second system: Continuation of the exercise. The key signature changes to one sharp (F# major or C# minor) in the final measure, which is marked "etc.".

Third system: Continuation of the exercise. The key signature changes to two sharps (D major or F# minor) in the final measure, which is marked "etc.".

Fourth system: Continuation of the exercise. The key signature changes to two flats (B-flat major or D-flat minor) in the final measure, which is marked "etc.".

Preparatory exercises and examples

It is evident that with the profusion of material at hand a restricted selection was necessary and therefore the following examples must be considered only as models of many others possibly just as instructive. The preparatory exercises show merely some of the ways to conquer a difficult passage. More anent this will be found in the Chapter "How to Practise, how to Perform?"

Vorübungen und Beispiele

Es liegt auf der Hand, dass ich aus der Fülle anwendbarem Materials nur eine kleine Auswahl treffen konnte, und daher sind folgende Beispiele nur als ein Weniges aus der Menge so vieler anderer ebenso lehrreicher Übungen zu betrachten. Indem ich auf die nachstehenden Vorübungen hinweise, will ich mit diesen nur einen Fingerzeig geben, auf welche Art man schwierige Passagen überwindet. Näheres hierüber findet man im Kapitel „Wie man üben soll, wie man vorträgt.“

Exercices préparatoires et exemples

Il est évident qu'avec la profusion de matières disponibles j'ai dû me borner à faire un choix restreint, et par conséquent, il ne faut considérer les exemples que je donne que comme des modèles, entre beaucoup d'autres peut-être tout aussi instructifs. En donnant les exercices préparatoires je ne veux qu'indiquer quelques-uns des moyens pour se rendre maître d'un passage difficile. On trouvera là-dessus des indications plus complètes dans le Chapitre "Comment il faut étudier, comment il faut exécuter."

Ejercicios preparatorios y ejemplos

Es evidente que con la profusión de material disponible he tenido que limitarme a una corta selección y, por lo tanto, hay que considerar los ejemplos que doy, solamente como modelos, entre muchos otros, acaso tan instructivos como estos. Al dar los Ejercicios preparatorios no he deseado más que indicar algunas de las maneras de dominar pasajes difíciles. Sobre este punto se encontrarán más amplias indicaciones en el Capítulo "Cómo se debe estudiar, cómo se debe ejecutar."

Preparatory exercises
for the Sonata in C major,
Op. 53, of Beethoven.

*Vorübungen für die C
dur Sonate, Op. 53, von
Beethoven.*

Exercices préparatoires
pour la Sonate en ut majeur,
Op. 53, de Beethoven.

*Ejercicios preparatorios
para la Sonata en Do ma-
yor, Op. 53, de Beethoven.*

Allegretto moderato

196

Preparatory exercises
for the Sonata in F minor,
Op. 57, of Beethoven.

*Vorübungen für die
Sonate in F moll Op. 57,
von Beethoven.*

Exercices préparatoires
pour la sonate en *fa* mineur,
Op. 57, de Beethoven.

*Ejercicios preparatorios
para la sonata en Fa menor,
Op. 57, de Beethoven.*

Allegro assai

f *sf* etc.

m. d. 6

Allegro ma non troppo

f *sf* etc.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The first system includes fingerings (1, 2, 4, 3, 4, 1, 3, 3, 1, 2, 4, 3) and dynamic markings (f, accents). The second system continues the piece with similar fingerings and dynamic markings. The third system features a forte (f) dynamic and includes the word 'etc.' indicating a continuation of the pattern. The fourth system also includes a forte (f) dynamic and 'etc.' markings. The fifth system includes the instruction 'Finger staccato - Fingerstaccato' and 'Staccato de doigts - Staccato de dedos' in French and Spanish, followed by 'etc.' indicating further staccato practice.

Preparatory exercise
for the C minor Concerto of
Beethoven (end of last
movement.)

*Vorübung für das C moll
Konzert von Beethoven (Ende
des letzten Teils.)*

Exercice préparatoire
pour le Concerto en ut mi-
neur de Beethoven (fin du
dernier mouvement.)

*Ejercicio preparatorio para
el Concierto en Do menor de
Beethoven (final del último
movimiento.)*

Presto

The musical score for the Presto exercise is written for piano and bass. It consists of three systems of two staves each. The key signature is C minor (three flats). The time signature is common time (C). The first system begins with a forte (f) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout. The second system continues the melodic and harmonic development. The third system concludes the exercise with a final flourish in the right hand and a sustained bass line.

Preparatory exercise for
the Concerto in G major, of
Beethoven.

*Vorübung für das G dur
Konzert von Beethoven.*

Exercice préparatoire
pour le Concerto en sol
majeur, de Beethoven.

*Ejercicio preparatorio para
el Concierto en Sol mayor,
de Beethoven.*

Allegro moderato

The musical score for the Allegro moderato exercise is written for piano and bass. It consists of two systems of two staves each. The key signature is G major (one sharp). The time signature is common time (C). The first system features a melody in the right hand with many slurs and fingerings, and a bass line with dotted rhythms. The second system continues the piece, ending with a final chord in the right hand and a sustained bass line. Dynamics include sf (sforzando) and sfz (sforzando).

*Ejercicios preparatorios
para la primera Fantasia de
la "Kreisleriana", de Robert
Schumann.*

m. d.

The musical score consists of five staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and fingerings. The first staff begins with a treble clef and a common time signature. The music is characterized by complex melodic lines and harmonic structures, with numerous fingerings indicated by numbers 1 through 5. The score includes several measures of music, some of which are marked with '8' and 'etc.' indicating a continuation of the pattern. The notation is dense and detailed, typical of a technical exercise or a short composition for a piano or organ.

Preparatory exercises
for "Traumeswirren"
("Confused dreams") of
Robert Schumann.

*Vorübungen für "Trau-
meswirren" von Robert
Schumann.*

Exercices préparatoires
pour "Traumeswirren"
(Songes voilés) de Robert
Schumann.

*Ejercicios preparato-
rios para "Traumeswirren"
(Sueños nublados) de Ro-
bert Schumann.*

Molto allegro

etc.

etc.

In measures 19-20, and 23-24 do not cross the hands, as indicated in the music text, but play the 16th notes with the left hand, and the sixths with the right hand.

In den Takten 19-20, sowie 23-24 kreuze man nicht die Hände, so wie es von Schumann vorgeschrieben ist, sondern spiele die 16tel Noten mit der linken Hand, und die Sexten mit der rechten Hand.

Dans les mesures 19-20, et 23-24 ne croisez pas les mains, ainsi que Schumann l'a écrit, mais jouez les doubles croches avec la main gauche, et les sixtes avec la main droite.

En los compases 19-20, y 23-24 no se crucen las manos, como ha escrito Schumann, sino tóquense las dobles corcheas con la mano izquierda, y las sextas con la mano derecha.

Preparatory exercises
for the B flat minor Son-
ata (last movement) of
Chopin.

*Vorübungen für die B
moll Sonate (letzter Satz)
von Chopin.*

Exercices préparatoires
pour la sonate en $\text{si}\flat$ mi-
neur. (dernier mouvement)
de Chopin.

*Ejercicios preparato-
rios para la sonata en $\text{Si}\flat$
menor (último movimiento)
de Chopin.*

Presto

sotto voce e legato

etc.

etc.

etc.

The image displays three systems of piano preparatory exercises for the final movement of Chopin's B-flat minor Sonata. Each system is written for the grand staff (treble and bass clefs). The first system is marked 'Presto' and 'sotto voce e legato'. The exercises consist of rapid, flowing passages with intricate fingering (numbers 1-5) and articulation (accents, slurs). Each system concludes with a variation of the exercise marked 'etc.'.

Preparatory exercises
for the A flat major Bal-
lade of Chopin.

*Vorübungen für die As-
dur Ballade von Chopin.*

Exercices préparatoires
pour la Ballade en *la b*
majeur de Chopin.

*Ejercicios preparatorios
para la Balada en *la b*
mayor de Chopin.*

Allegretto

m. s.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a treble clef and a key signature of two flats, indicating the original key of the Chopin Ballade. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over many notes. Some notes are marked with an 'x'. The score is divided into measures by vertical bar lines. The overall structure is a continuous melodic line with some harmonic support in the lower register.

Preparatory exercises
for the Rhapsody No 12
of Franz Liszt.

*Vorübungen für die
Rhapsodie No 12 von
Franz Liszt.*

Exercices préparatoires
pour la Rhapsodie No 12
de Franz Liszt.

*Ejercicios preparatorios
para la Rapsodia No 12
de Franz Liszt.*

Vivace

m. d.

The musical score is written for the right hand (m. d.) in 2/4 time, marked 'Vivace'. It consists of six staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a treble clef and a key signature of three flats. The music is characterized by dense, rapid chordal textures with many accidentals. Fingerings are indicated by numbers 1-5 above the notes. The second staff continues the dense texture. The third staff shows a change in texture with more melodic lines. The fourth staff continues with similar textures. The fifth staff shows a change in texture with more melodic lines. The sixth staff concludes the exercise with a final chord and a double bar line.

Examples

The following example is to be played with smooth, reposeful technic. The fingers lively and supple.

Beispiele

Folgendes Beispiel ist mit glatter, ruhiger Technik auszuführen. Die Finger flink und locker.

Exemples

L'exemple suivant doit être joué avec une technique bien égalisée et tranquille. Les doigts vifs et souples.

Ejemplos

El ejemplo siguiente se debe tocar con una técnica bien igualada y tranquila. Los dedos ágiles y flexibles.

Concerto

Konzert

Concerto

Concierto

G. SGAMBATI ★)

Un poco sostenuto (♩ = 88)

p *tranquillo elegante*

(5) (5)

5

★ (By permission of B. Schott's Söhne, Mainz)

8.

8.

8.

8.

Thème Varié

I. J. Paderewski^{*)}
Op.16, N° 3

Var. II (Moderato)

1 2 2 1 2 3 1 2 1 3 4 1 4 3 2 3 2 1 4 3 2

1 4 2 3 1 4 2 3 5 1 3 2 3 2 1 3 1 2 3 1 2

3 2 1 2 1 3 3 1 2 1 3 1 3 1 3 1 3

(Ped. * Ped. * Ped. * Ped. *)

3 1 *cresc.* 1 4 5 1 *scendo* *rit.* *a tempo* 1 2 2 3 1 2 1 3 1 2 3 1

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Op. 41, N^o 2

mf
molto marcato il basso

cresc.
etc.

Etude Héroïque Op. 48 N^o 3, Theodore Leschetizky^{*)}M. M. $\text{♩} = 96$

The musical score is written for piano and consists of five systems, each containing two measures. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked as M. M. $\text{♩} = 96$.

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a series of ascending and descending eighth notes with fingerings (1-5, 3-2, 4-3, 2-1). The left hand has a simple bass line with a few chords.
- System 2:** The right hand continues the melodic pattern. The left hand has a few chords and a small melodic fragment.
- System 3:** The right hand continues the melodic pattern. The left hand has a few chords and a small melodic fragment.
- System 4:** The right hand continues the melodic pattern. The left hand has a few chords and a small melodic fragment.
- System 5:** The right hand continues the melodic pattern. The left hand has a few chords and a small melodic fragment. The piece ends with "etc." in the final measure.

The score includes various musical notations such as slurs, fingerings, and dynamics. The piece ends with "etc." in the final measure.

This lovely piece ought to be studied in conjunction with "Traumeswirren" (Confused dreams) of Robert Schumann. In this, the thumb, second and third fingers are developed; in the other, the fourth and fifth.

Dieses reizende kleine Virtuosenstück sollte im Zusammenhang mit "Traumeswirren" von Robert Schumann geübt werden. Hier entwickelt sich der Daumen der zweite und dritte Finger, dort der vierte und fünfte.

Ce charmant morceau devrait être étudié en même temps que "Traumeswirren" (Songes voilés) de Robert Schumann. Ici se développent le pouce, second et troisième doigt; là le quatrième et cinquième doigt.

Esta linda pieza debiérase estudiar al mismo tiempo que "Traumeswirren" (Sueños nublados) de Robert Schumann. Aquí se desarrollan el pulgar, segundo y tercer dedo; en aquella el cuarto y quinto dedo.

La Piccola

(Etude)

(Etüde)

(Étude)

(Estudio)

THEODORE LESCHETIZKY^{*}

Op. 43, No 2

Molto vivace

p

cresc.

f etc.

Red. *

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The passing of the 3rd and 4th over the 5th finger must be done easily and smoothly, without stiffening the wrist.

Das Übergreifen des dritten und vierten Fingers über den fünften muss glatt und leicht, ohne jedwede Steifheit des Handgelenks geschehen.

Le passage du 3me et du 4me doigt par dessus le 5me doit se faire avec facilité et égalité, sans raidir le poignet.

El pasaje del 3er y del 4o dedo por encima del 5o se debe hacer con facilidad e igualdad, sin atresar la muñeca.

Concerto E minor

Konzert E moll

Concerto Mi mineur

Concierto Mi menor

F. CHOPIN

Allegro maestoso (♩ = 126)

The musical score is for the first movement of Chopin's Concerto E minor, Op. 11. It begins with a piano introduction marked 'cresc.' and 'Allegro maestoso (♩ = 126)'. The score is written for piano and includes various musical notations such as slurs, fingerings, and dynamic markings. The first system shows the piano introduction with a 'cresc.' marking. The second system shows the main section with a 'dolce' marking. The third system shows the main section with a 'ben marcato' marking. The fourth system shows the main section with a 'cresc.' marking. The score includes fingerings, slurs, and various musical notations.

Capriccio
ALBERTO JONÁS, Op. 19, Nº 2 *

[illegible]

Czardas

EDWARD MAC DOWELL[★], Op. 24, N^o 4

Presto con fuoco

ben articolato

(senza Pedale)

f

cresc.

ten.
marcato
etc.

★) With kind permission of G. Schirmer, New York

Allegro non troppo, ma appassionato

Leopold Godowsky

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked "Allegro non troppo, ma appassionato".

System 1: The first system begins with a treble clef and a key signature of one sharp. It features a series of rapid sixteenth-note passages in the right hand, with fingerings indicated by numbers 1-5. The left hand provides a harmonic accompaniment. A dynamic marking of *espr.* (espressivo) is present.

System 2: The second system continues the melodic and harmonic development. It includes various fingerings and a dynamic marking of *sf* (sforzando).

System 3: The third system features a more complex melodic line in the right hand, with many beamed sixteenth notes. The left hand has a steady accompaniment. Dynamics include *sf* and *ff* (fortissimo).

System 4: The fourth system shows a change in texture. The right hand has a more melodic, flowing line, while the left hand has a more rhythmic accompaniment. Dynamics include *ff*, *f ten.* (fatto tenace), and *molto dim.* (molto diminuendo).

System 5: The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left. It ends with a dynamic marking of *f* and the word "etc.".

PERPETUUM MOBILE ^{*)}

215

(from)
(aus) "Walzermasken"
(de)
(de)

Leopold Godowsky

Allegro vivace

The musical score is written for piano and treble clef. It consists of five systems of music. The first system begins with the tempo marking 'Allegro vivace' and the dynamic marking 'p legato espr.'. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes numerous fingerings (e.g., 5 4 1 2 3 1, 5 4 2 1 4 3, 5 4 2 2 4, 5 4 2 1 2 5, 4 1 2 3 1 2) and slurs. The second system continues the melodic and harmonic development. The third system features a prominent descending scale in the treble clef. The fourth system includes a crescendo marking 'cresc.' and a decrescendo/ritardando marking 'dim. e rall.'. The fifth system concludes with the word 'etc.' and a final flourish. The overall style is characteristic of Godowsky's virtuosic piano compositions.

*) By permission of the original publisher, R. Lienau, Schlesinger'sche Buch und Musik handlung, Berlin.

"On the black keys."

"Auf schwarzen Tasten."

"Sur les touches
noires.""Sobre las teclas
negras."Etude G \flat major Op. 10
N $^{\circ}$ 5Etüde Ges dur Op. 10
N $^{\circ}$ 5Étude en sol \flat majeur
Op. 10 N $^{\circ}$ 5Estudio en Sol \flat mayor
Op. 10 N $^{\circ}$ 5

F. CHOPIN

Vivace (♩ = 116)

sempre legatissimo

The musical score for Chopin's Etude Op. 10 No. 5 is presented in three systems. The first system begins with a forte (*f*) dynamic and a 'Ped.' marking. The second system includes a 'dim.' (diminuendo) marking. The third system also includes a 'dim.' marking and ends with a 'p' (piano) dynamic and a 'Ped.' marking. The score features complex fingering numbers (1-5) and slurs throughout. A double bar line with repeat dots is at the end of the third system.

Rhapsody № 12

Rhapsodie N° 12

Rhapsodie N° 12

Rapsódia Nº 12

FRANZ LISZT

Quasi Cadenza

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff joined by a brace on the left. The treble staff contains a complex melody with many beamed eighth and sixteenth notes, and it is annotated with fingerings (1-4) and a breath mark (a dashed line with a vertical bar) above the staff. The bass staff provides a simple accompaniment with a few notes and rests. The second system continues the melody in the treble staff and the accompaniment in the bass staff, ending with a final chord in the bass staff.

Konzertstück

Op. 39

For piano and orchestra.

für Klavier und Orchester.

Pour piano et orchestre.

Para piano y orquesta.

GABRIEL PIERNÉ ★)

Andante molto

Andante molto

f e cresc.

8 4

123 4

7

m.s.

5 3 2 1

123 4/5

m.d.

123 5

m.d.

123 5

m.d.

m.s. 1

5 3 2

m.s. 1

5 3 2

(4)

1 2 3 5

5 3 2 1

8

*) Published by permission of J. Hamelle, Paris.

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